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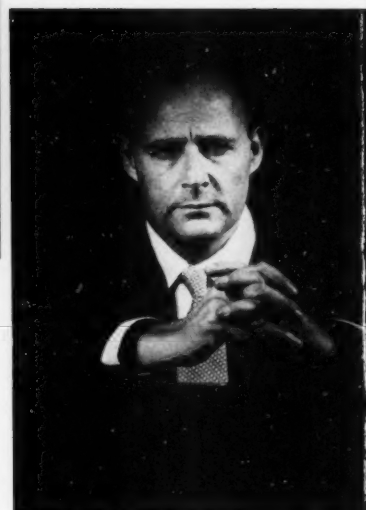
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Salome Revival Brings Two Major Debuts At Metropolitan Opera

By ROBERT SABIN

THE Metropolitan Opera House has probably never witnessed a more exciting evening than that of Dec. 15, on which Dimitri Mitropoulos made his debut there as a conductor, Christel Goltz made her debut with the company in an unforgettable performance of the title role in Strauss's "Salome", and the Metropolitan Opera Ballet presented Zachary Solov's "Vittorio", the first independent full-length production that it has offered in many years. The two works were given in a special non-subscription performance. In a mounting crescendo of tension, the feelings of the audience reached a crest at the close of "Salome" that burst into a storm of cheers. One recognized the familiar roar that signalizes a triumph.

Miss Goltz's Salome is one of the most savage and unsparing characterizations that I have ever encountered on the operatic stage. This is no "sleek tigress", as Henry Krehbiel described the first Metropolitan Opera Salome of Olive Fremstad, but from the very beginning a wild, uncontrolled little beast, used to the ways of an oriental court but concerned only with her own passions. The portrayal is unsparing because it is so true, psychologically speaking.

The constant restless movement, the spasms of excitement that rack the girl's body, the hysterical outbursts when she beats her hands in a frenzy or stamps on the ground, the ruthlessness of her attitude, with its curious contrasts of impassivity and lightning flashes of passion—all of these are clinically exact besides being enormously effective on the stage.

No less remarkable is the dance, which is performed from a dancer's point of view and not from a singer's. Miss Goltz begins with a sort of *danse du ventre* and builds it at the close to a series of whirls that remind one of a giant moth swooping around the flame that is to kill it. Her facial expression, too, was fascinating. Sometimes it had an animal stillness, the eyes glowing in their frame of black hair. Then it would be distorted with a snarl of rage or a gleam of childish cunning. At the close, after Salome had kissed the cold dead lips of Jokanaan, it was a mask of all passions spent.

Her singing was magnificent. Miss Goltz has the sort of technique and control that permitted her to sing the last pages of the score with tone that was fresher in quality than it had been at the beginning. The voice was not so



Photographs by Sedge Le Blang

Above: Zachary Solov and Edith Younger (foreground) and Edward Caton (rear) in "Vittorio". Right: Christel Goltz as Salome

much sensuously beautiful as gleamingly expressive. It could cut through any orchestral texture, yet it could be equally telling in piano phrases. Only a supremely capable musician could have been so sure of herself.

It was lucky for Miss Goltz that she is an overwhelming Salome, for otherwise she would have been swamped by Mr. Mitropoulos' cyclonic conducting of the score. It was a wonderful demonstration of the freedom that comes when a conductor has the score in his head instead of his head in the score, as the famous aphorism puts it. I have never heard this music more magnificently interpreted. Had Mr. Mitropoulos brought the New York Philharmonic-Symphony with him to the opera house, he could not have obtained more splendid and

sonorous playing. His cuing of the brasses alone was a thrilling demonstration of how one can

(Continued on page 13)



Von Karajan To Conduct Berlin Philharmonic in American Tour

HERBERT VON KARAJAN, 46-year-old Austrian conductor, has been engaged to conduct the first tour of the United States by the Berlin Philharmonic Orchestra. His appointment, to fill the place of the late Wilhelm Furtwängler, has been announced by Andre Mertens, vice-president of Columbia Artists Management Inc., who has charge of the tour. Mr. von Karajan will conduct all of the concerts of the tour, which opens in Washington on Feb. 27 and closes in New York on April 1.

The Berlin Senate has agreed to underwrite the round-trip overseas passages for the orchestra, based on the guarantees that Columbia Artists Management has for its concerts. This decision was officially made, according to Mr. Mertens, "as a tribute to the United States of America, as a means of showing its sincere gratitude to the American people for its many deeds in helping the people of Berlin—most notably several years ago at the time of the Berlin 'Airlift', when the city was isolated from the free world."

Mr. von Karajan has become one of the most colorful figures on the international podium, and his work is familiar in the United States

Herbert von Karajan



Maiteny, London

through many recordings. He is now under contract with Angel Records. Born in Salzburg, in 1908, he is the son of a noted Austrian surgeon, who was an enthusiastic amateur music-lover. The boy early showed exceptional talent as a pianist and gave his first public

recital before he was seven. Within six months after he was sent to Vienna to study engineering, he entered the Vienna Conservatory and studied composition and theory with Franz Schmidt, and conducting with Franz Schalk, then director of the Vienna Opera.

In 1929, on hearing Toscanini conduct the Scala opera company on tour in Vienna in "Falstaff" and "Lucia", the young musician determined to become a conductor. Within a year he was appointed conductor to the opera house in Ulm, where during three years he led a repertoire extending from Mozart, Wagner and Puccini to Lortzing. After three years he was appointed conductor of the opera in Aachen, and within a year was made musical director of that theater.

An invitation to the Berlin Opera, where he conducted "Tristan" and "Fidelio", established him, before the age of thirty as an outstanding conductor there, both of operas and symphonic concerts. Guest engagements in many other cities have followed, including London, Paris and Rome. The war delayed the spread of his fame in other countries for a time, but in the last eight years his series of concerts in Vienna, his appearances at leading European festivals—Salzburg, Bayreuth, Edinburgh, Lucerne, Aix-en-Provence—his brilliant work as conductor and producer at La Scala, Milan, and his notable recordings, have hallmarked him as one of the leading artistic personalities.

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London hears new Walton opera, "Troilus and Cressida", in Covent Garden premiere (Page 5).

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Paris gives belated premiere of Prokofiev's "The Flaming Angel" (Page 7).

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Why an International Symphony?

A PLAN recently has been promulgated to form an international symphony orchestra composed of musicians from virtually every country on the globe to travel constantly over the world giving concerts in the interests of peace and understanding among nations. While not an official United Nations project, apparently, this idea seems to have the tacit approval of many representatives in the international body.

We have espoused the cause of UNESCO and of other movements that recognize the vital connections between cultural reciprocity and ultimate world peace, but we cannot go along with this one. There are too many doubtful and unrealistic factors involved. For example, concerts by a symphony orchestra necessarily imply symphonic music of western derivation. How many Asiatic musicians would be likely to qualify for a place in such an orchestra? And how many rank-and-file Asiatics would really be interested in hearing the music made by such an orchestra?

Besides, there are many great orchestras already in existence among the nations of

western culture that are eminently qualified to accomplish whatever mission there may be for traveling symphony orchestras in the interest of international friendship.

IT is far more important, it seems to us, to have exchanges of native cultural ideas and institutions between peoples than to tailor any particular kind from a central authority and distribute it, so to speak, from above. The proposed annual budget for the international orchestra is more than a million and a half dollars. Think what a boon this sum would be if expended for the purpose of bringing Indian music to America, American orchestras to Japan, or European opera to Indonesia, or whatever.

It is the real, the indigenous art of each of the peoples of the earth that needs distribution in order to help establish at the cultural level those bonds of understanding that may have beneficial repercussions at the diplomatic conference table. A predominantly western phenomenon, like a symphony orchestra, would not begin to fill the bill.

A Justified Plea for Help

IN the "Letters to the Editor" column in this issue there is an appeal for funds to help restore the Wagner Festspielhaus at Bayreuth and a list of the needed repairs and their approximate cost drawn up by Wolfgang Wagner, grandson of Richard Wagner, who, with his brother Wieland, is responsible for the maintenance of the Bayreuth property as well as the festival productions.

In times past we have taken a dim view of appeals for American dollars to rebuild opera houses or otherwise help to support musical institutions in Europe. Our premise has been that, at a time when so many of our own institutions are "on the ropes", financially speaking, and our own Metropolitan Opera House is the run-down, antiquated and inadequate theater that it is, charity well might begin at home and we had better get busy doing something about our own sorry plight before we begin sending money abroad.

The case of Bayreuth, however, calls for a somewhat different point of view. Bayreuth is a kind of international shrine and a functioning musical monument whose loss or serious impairment would be an irreparable blow

not only to the musical heritage of the western world but to the vital forces that are keeping opera—particularly German opera, of course—healthy and viable today.

THIS would not be true if the Festspielhaus were so out-dated and impractical as to be of no actual use at this time, if its acoustics were bad, or if the whole building were in so advanced a state of decrepitude that restoration would be fantastically expensive. Such, however, is not the case. Wagner was an ingenious theater architect, and the house he built expressly to propagate his own works is as nearly perfect for its purpose today as it was in 1875. Its acoustics still are a marvel to all who encounter them for the first time, and the building is so far from a ruin that roughly \$200,000 is all that is needed to put it into shape.

Add to this the splendid work the Wagner grandsons are doing in maintaining the standards of the operas and perpetuating them in terms of the modern theater, and there should be no question of the Bayreuth appeal going unheeded, here or anywhere.



On The
Front Cover

VIRGIL
FOX

PLAYING in leading concert halls throughout the world—in London, Paris, Berlin, New York, Toronto, and other major cities here and abroad—Virgil Fox has fulfilled boyhood dreams of giving organ recitals and performing with great symphony orchestras. He now gives more than sixty concerts each year, in addition to his regular duties as organist of the Riverside Church in New York. (There, among other things, he prepares an oratorio performance every Sunday afternoon.) Raised in Princeton, Ill., Mr. Fox was seventeen when he won the state, district, and national contests of the Federation of Music Clubs. After his Army service during World War II, he

began a series of organ recitals at the Library of Congress, under auspices of the Elizabeth Sprague Coolidge Foundation. In these programs he accomplished the feat of playing 44 major organ works from memory, in an eleven-day period. He currently spends his summers conducting master classes, between recording sessions for RCA Victor and regular trips to Europe. In September, 1952, he was chosen by the State Department to represent the United States at the first International Congress for Church Music by giving a concert at Bern Cathedral, in Switzerland. Other European churches in which he has played include Bach's Thomaskirche, in Leipzig; Westminster, Lincoln, and Durham Cathedrals; the Dom Cathedral, in Berlin; the American Church in Paris; and King's College Chapel, Cambridge. Not only has he played for nearly all of the 200 individual chapters of the American Guild of Organists, but he has been soloist for the guild's national conventions five times. His orchestral engagements this season include solo appearances with the Philadelphia Orchestra, Rochester Philharmonic, New York Philharmonic-Symphony, and the Boston Pops Orchestra. (Photograph by Fred Plaut, New York, N. Y.)

WALTON OPERA . . . *Troilus and Cressida* has successful premiere

By CECIL SMITH

THE world premiere of Sir William Walton's first opera, "Troilus and Cressida", at Covent Garden on Dec. 3, was by all odds the most brilliant musical event of the autumn season in London. The boxes were full of peers, knights, and their ladies. In the intermissions you could scarcely move ten feet without stumbling over a well-known composer—Benjamin Britten or Aram Khachaturian or Lennox Berkeley or Hans Werner Henze—or a painter or sculptor or dancer or singer or stage designer or instrumentalist or conductor—Graham Sutherland or Henry Moore or Margot Fonteyn or Elisabeth Schwarzkopf or Georges Wakhevitch or Rudolf Kempe. During the fifteen curtain calls at the end of the opera, three knights were among the artists who bowed to the applause and cheers—Sir Malcolm Sargent, who conducted; Sir Hugh Casson, who designed the beautifully textured and proportioned settings; and, of course, Sir William, the composer.

"Troilus and Cressida" is the first English opera since Britten's "Peter Grimes", in 1945, to win the almost unanimous approval of musicians, critics, and the general public. It is in no sense a novel or exploratory work like Britten's newest opera, "The Turn of the Screw". Walton and his librettist, Christopher Hassall, set out deliberately to woo a large audience by handling both music and words in a conservative fashion, and their suit appears to have met with as enthusiastic a response as they could have hoped for.

Libretto Taken from Chaucer

Hassall's libretto is based on Chaucer rather than Shakespeare, and it seeks to represent Cressida as a woman governed by fear and a need for the security she lost when her first husband was killed in battle. On the whole the characterization does not come across the footlights very effectively until the last scene, in which she is called upon to choose between Diomedes, whose captive she is in the camp of the Greeks, and her Trojan lover Troilus. Thanks to the lyric eloquence of Walton's music and the enchanting loveliness of Magda Laszlo, the Hungarian soprano who created the role of Cressida, this weakness of the libretto was not so damaging to the work as it might have been with a lesser composer and a less ravishing heroine. And otherwise the text is clear (except for a prevailing dimness of motivation in some of the supporting parts), straightforward, readilyactable, and supplied with vowel sounds that make life agreeable for the singers.

In his attempt to meet the popular operatic audience half way, Walton employs a prevailingly Italianate style. There are, to be sure, some choruses in the mildly

Stravinskian idiom of "Belshazzar's Feast", and a florid part for Cressida's scheming butterfly of an uncle, Pandarus, that seems almost like a friendly satire of the Britten roles Peter Pears (who sang the role) has often been allotted in productions of the English Opera Group. But the over-all structure and manner of the opera, and particularly of the scenes involving one or both of the lovers, suggests Zandonai's "Francesca da Rimini" (1914) in its balance between a rich, many-colored orchestral accompaniment and commentary, and an intensely emotionalized, long-lined vocal idiom that provides a strong element of characterization as well as sentiment. There are arias, beautiful ones, for all the main singers, and expertly written ensembles. Neither Walton nor Hassall minds bringing the action to a temporary halt while such important musical matters are taken care of.

Even in this first essay in the operatic field, Walton need not yield an inch to Britten in technical skill and sense of the theater. An intellectual minority will prefer "The Turn of the Screw" to "Troilus and Cressida" because of its adventurous groping after new structures and its interesting fusion of Britten's highly personal vocabulary with some of the procedures of the twelve-tone school. But the majority, which is not intellectual at all and likes a simple story and a lot of good tunes, will find the Walton opera considerably easier to take. Whatever may be the relative merits of the two significant new operas the autumn season has brought forward, the emergence of a valid rival to Britten is a healthy development

in English operatic composition, which for some years past has been too largely a one-man show.

The Royal Opera House staged "Troilus and Cressida" superbly. George Devine, an actor and stage director in the legitimate theater (now appearing as Tesman in "Hedda Gabler"), who had made his bow in operatic production with Berkeley's "Nelson" at Sadler's Wells last September, laid out the action handsomely and logically against Sir Hugh's vital and beautifully lighted Trojan-modern settings. Sir Malcolm, who conducted the world premiere of "Belshazzar's Feast" in 1931, returned to Covent Garden for the first time since 1936 and realized the score with deep sympathy and understanding, maintaining glowing orchestral textures and an ideal balance between stage and pit, and providing the singers with accompaniments that both supported them marvellously and allowed them room for inflection and coloration.

Miss Laszlo, who moves with a serene loveliness seldom encountered on any stage, sang with the profound musicianship she brings to everything she undertakes, but her voice often sounded thin and raspy in music that calls for a Tebaldi. Richard Lewis, now universally recognized as the most accomplished of English operatic tenors, was a personable Troilus and sang with such ease and suavity that the performance might have been his fiftieth in the role, rather than his first. Mr. Pears' costume gave him somewhat the look of a female impersonator, but he handled both the histrionic and the musical niceties of Pandarus' part consummately, despite the fact

that he rose from a sickbed to appear against his doctor's orders. The other main parts were capably taken by such Covent Garden regulars as Monica Sinclair, Otakar Kraus, Geraint Evans, and Frederick Dalberg.

In mid-November the Sadler's Wells Theater provided an exciting evening with its first performance of Menotti's "The Consul", which had previously had a successful London run in 1951. Amy Shuard's Magda rivalled Patricia Neway's in intensity, and her singing, judged as a thing in itself, was better. (Miss Shuard at 28 has now outgrown Sadler's Wells, and moves to Covent Garden at the end of the spring season). The entire production of "The Consul", directed by Dennis Arundell and conducted by Alexander Gibson, was fully as effective as the Menotti-Schippers version London originally saw.

Soviet Musical Offerings

During November and early December London played host to a group of Soviet musicians sent by the Russian government in the interests of cultural propaganda, and sponsored on the English end by the Anglo-Soviet Friendship Society. David Oistrakh, the leading Soviet violinist (whose son, Igor Oistrakh, made a great impression when a similar troupe of Russians came to England a year earlier) finally changed from myth to reality. In Prokofiev and Khachaturian he was untouchable; in the classics he proved himself one of the greatest of technicians and a serious musician not without a few touches of Odessa *Schmaltz*, which he may have cultivated in his function as People's Artist.

Khachaturian himself was one of the visitors, and I had the stupefying experience of hearing him conduct the Philharmonic Orchestra in a program of his works. The Piano Concerto still remains an effective, and in the slow movement, a beautiful vehicle for a soloist of the dazzling attainments of Moura Lympany, who played it on this occasion, as she had in 1940 when the work was introduced to England. But the other three pieces in the program—all composed after the musical vocabulary allowed a People's Artist had been pruned of all but the most fatiguing clichés—made one feel that Soviet music is moving backward with all the speed it can command. "In Memoriam" (a funeral ode in memory of . . . no, you're wrong, it was Lenin and not Stalin) and the "Festival Poem" were all splurge, splash, and apothecosis, without an original idea between them. The excerpts from the ballet "Gayaneh" (including the inevitable "Sabre Dance") were largely warmed-over Borodin in thick, nauseous orchestral gravy. (Continued on page 40)



Wilfred Newton

A scene from Walton's "Troilus and Cressida": Troilus (Richard Lewis) and Cressida (Magda Laszlo), at left, swear fidelity

Columbia Adds Orchestras, Opera Groups to 1955-56 Artist List

SEVERAL orchestras have been announced as among the new artists and ensembles to be offered by Columbia Artists Management during the 1955-56 season.

The Philharmonia Orchestra of London will make a five-week tour in October and November throughout cities in the East, Southeast, and Midwest. The conductor will be Herbert von Karajan, who is making his American debut this February as a replacement for the late Wilhelm Furtwängler as conductor of the Berlin Philharmonic.

Columbia Artists will also book a two-week tour of the Boston Symphony, conducted by Charles Munch. The orchestra will go as far south as Louisiana and as far north as Ann Arbor, Mich.

In the fall of 1955, Boyd Neel will tour with his newly organized Hart House Orchestra, an ensemble of eighteen Canadian musicians.

Mantovani and his New Music is the name given to concerts by the London conductor and his orchestra of 45 players, whose London *ffrr* recordings have won wide popularity in the United States. The conductor and ensemble will make their first tour of this country next season.

A two-week fall tour will be made by a concert attraction called Mozart Festival Extraordinary, featuring the Little Orchestra Society of New York, conducted by Thomas Scherman, with Rudolf Firkusny as piano soloist, and including a concert presentation of "Der Schauspieldirektor" ("The Impresario").

Next season will additionally mark the return of the Virtuosi di Roma after a year's absence, by arrangement with Albert Morini. Santoliquido and Amfiteatrof will be soloists in the thirteen-piece ensemble.

Two Opera Groups

Two opera groups will tour under the management of Columbia Artists. Marie Powers will perform her original role in the first national tour of Gian-Carlo Menotti's "The Medium". The work will be given in a double bill with the same composer's "The Telephone". Produced by Lawrence, Kanter and Pratt for Columbia Artists, the work will have a complete orchestra, costumes, and scenery.

The bicentenary celebration in 1956 of Mozart's birth has brought the formation of the Mozart Festival Singers, a group of leading young American singers who have prepared Mozart's opera "Così fan tutte" for concert performance in English with orchestras. They can also, on special request, give "The Abduction from the Seraglio". Members of the ensemble include Phyllis Curtin, Helen George, Jane Hobson, David Lloyd, Mac Morgan, and Kenneth Smith.

Other new vocal ensembles to appear in America next year are the distinguished Golden Age Singers of London, directed by Margaret Field-Hyde; the Carolers Trio,

comprising Jane Wilson, Jonathan Wilson, and Eric Carlson; and the Concertmen, a male chorus of eight, with Edmond Karlsrud, bass soloist, and piano accompanist.

The phenomenally successful Obernkirchen Children's Choir, engaged too late to appear on the 1954-55 roster, will of course return. Les Compagnons de la Chanson, the group of nine young French singers, will return after a season's absence, and will be joined by Emanuelina Pizzuto, young American pianist, in their unique programs.

Among individual artists joining Columbia Artists Management for the 1955-56 season are two pianists who will make their American debuts, Ventislav Yankoff, young Bulgarian virtuoso now a resident of Paris, and Geza Anda, from Hungary, who has been heard here on Angel recordings.

American pianists new to the Columbia roster are Van Cliburn and the two-piano team of Jeanette Hansen and Lincoln DeBell. Monique de la Bruchollerie, French pianist, will return after a season's absence.

Two Italian operatic sopranos, Rosanna Carteri and Renata Tebaldi, are now under Columbia management. The former has appeared with the San Francisco Opera and Chicago Lyric Theater companies; the latter makes her debut with the Metropolitan Opera shortly. American singers joining the management include Phyllis Curtin, Ewan Harbrecht, Heidi Krall, Anna Moffo, Teresa Stich-Randall, and Dolores Wilson, sopranos; and Jim Hawthorne, tenor. Jussi Bjoerling, tenor, will be available again for appearances after a season's absence.

Arthur Grumiaux, violinist, and Pierre Fournier, cellist, will also tour under Columbia's management.

Philharmonic-Symphony Re-engages Kostelanetz

The New York Philharmonic-Symphony Society has re-engaged Andre Kostelanetz to appear in a longer series during the 1955-56 season. The Special Saturday Night Concerts that the orchestra inaugurated under his baton last year will be expanded to four, to be given again on Saturday evenings at Carnegie Hall. The opening concert of the 1955 series will be a gala New Year's Eve program on Saturday, Dec. 31.

The series has not only yielded excellent results at the box office, with sold-out houses and standing room only, but has confirmed the continuing interest of the new audiences and a predominantly younger group of music-lovers which the orchestra has hoped to reach with these concerts.

A similar series of non-subscription concerts has been started, under Mr. Kostelanetz's direction, in Rochester and Toronto, by other organizations.

Berlin Philharmonic For Edinburgh Festival

EDINBURGH — The ninth International Festival will be held here next Aug. 21 to Sept. 10. Plans for the

series include the reappearance here of the Berlin Philharmonic for the first time since 1949. British orchestras taking part will include the BBC Symphony, conducted by Sir Malcolm Sargent.

For the first time, the arts of the East will be represented, by the Azuma Kabuki Dancers and Musicians from Tokyo, in their initial European appearances.

Negotiations have been carried on for several years, looking toward a visit by the Royal Danish Ballet, and it is hoped this company will appear for a two-week series, including "Les Sylphides".

The Glyndebourne Opera will return to present operas by Verdi and Rossini. There will be chamber music concerts and recitals. The Old Vic Theater Company will present a Shakespeare play in the Lyceum Theater, besides other appearances at the Assembly Hall. A noted dramatist has been invited to write a morality play for the series.

Leonard Exum With Community Concerts

In the story on the formation of International Concert Service, which appeared on page 6 of the Dec. 15 issue of MUSICAL AMERICA, Leonard Exum was erroneously listed as a rep-



Leonard Exum

representative of that organization. Mr. Exum is a representative of Community Concerts, Inc., not International Concert Service, and has been affiliated with Community Concerts since 1946. Prior to joining Community Concerts, he studied voice at the Cadek Conservatory in Chattanooga and later studied for several years in Chicago, where he won second place in the Atwater Kent National Award contest. While in Chicago, he was associated with the Chicago Civic Opera, was soloist for the Second Presbyterian Church, and sang for Chicago radio stations.

International Concert Service Dissolved by French and Ferguson

IN an interview on Dec. 31, Ward French and Robert Ferguson disclosed that effective that day their newly formed organization, International Concert Service, had been dissolved. Messrs. French and Ferguson said, "The International Concert Service has been closed. The attempt to establish an independent effective organized audience service elicited a significant response, but due to circumstances beyond our control it was impossible to translate it into success".

Unimpeachable sources attributed the failure of the new firm to a change in financial aid and support. The main backer of International Concert Service was James R. Fleming, newspaper publisher and retired jurist, of Ft. Wayne, Ind. Although Judge Fleming was a member of the board of directors of the Ft. Wayne Community Concerts Association, in a closed meet-

Concert Managers Meet in New York

The seventh annual convention of the National Association for Concert Managers was held in New York City on Dec. 13 and 14, at the St. Moritz Hotel. Fifty members of the organization attended the various sessions. William K. Huff, director of the Philadelphia Forum, was re-elected president for a second term. Other officers re-elected were Roland E. Chesley, of Utica, and S. E. Crowe, of Michigan State College, vice-presidents, and Julius Bloom, director of the Brooklyn Academy of Music, secretary. Mrs. Lillian P. Bonney of Baltimore was elected the new treasurer.

The organization represents the local sponsors and buyers of music, dance and theatrical attractions on tour in the United States and Canada. National headquarters are at the Brooklyn Academy of Music.

One of the proposals was that the organization should broaden its interests to include the field of illustrated lectures. A committee was appointed to study the matter. It was also urged that an effective code be established to facilitate relations between the NACM and the New York booking management. A special committee was appointed to draw up such a code for consideration by the board of directors next June.

Glyndebourne Festival 1955 Programs Set

LONDON.—The Glyndebourne Festival of 1955 will include Mozart's "Don Giovanni", Rossini's "Il Barbiere di Siviglia", Rossini's "Le Comte Ory" (presented at the Edinburgh Festival in 1954 by the company), and Stravinsky's "The Rake's Progress". There will also be a new production of Mozart's "Le Nozze di Figaro", to be produced by Carl Ebert, in new settings by Oliver Messel, and conducted by Vittorio Gui. The latter production will mark the 21st anniversary of the company; it was the opera first presented at Glyndebourne in 1934.

The Glyndebourne Festival Society, now in its third year, has contributed invaluable financial support. The Glyndebourne Arts Trust, founded in 1954, aims to establish an endowment which will ensure the future of the Opera House and its annual festivals.

ing held on Dec. 16, by a vote of 25 to 0, the Ft. Wayne Association elected to remain with Community. Both Herbert O. Fox, managing director of Community Concerts, and Flora Walker, vice-president of International Concert Service, addressed the closed meeting.

International Concert Service was formed on Nov. 19, four days after Mr. French and Mr. Ferguson were relieved of their duties as officers of Columbia Artists Management and Community Concerts Service (see page 6, Dec. 1, 1954, issue of MUSICAL AMERICA). The personnel of the new organization consisted of former employees of Community Concerts Service. Members of the executive board of International Concert Services were: Flora Walker, Virginia Henderson, Vivian Taylor, Harold Welch, Ben Lobdill and Norma Olson.

Judge Fleming is the father of Sarah Fleming, young soprano.

Novel Fidelio Staging By Wieland Wagner Is Stuttgart Feature

By EVERETT HELM

AN elite audience expectantly attended the new production of "Fidelio" by the Württemberg State Opera in Stuttgart on Nov. 14. The "rejuvenator" of Bayreuth, Wieland Wagner, had stepped down (or up) from the Festspielhaus in Bayreuth, where his productions of his grandfather's music dramas have created such a stir, to stage this operatic classic. Even before the curtain rose, the audience had a taste of unconventionality: the overture, admirably played under the baton of Ferdinand Leitner, was the Second "Leonore", seldom heard even in concert, the dramatic tension of which justified its choice.

The question in everyone's mind—to what extent would Wieland Wagner employ his unorthodox technique of staging an opera that was not by Richard Wagner?—was answered the moment the curtain went up. The stage was entirely dark, the theater silent. Gradually two spotlights illuminated the face of a speaker, who described the action about to take place, declaiming a fulsome text especially written for the production.

One of the curious anomalies of Mr. Wagner's production are the liberties he takes with the original version—doubly curious coming from him, who takes the utmost care that not a note of his grandfather's music be altered or omitted in the Bayreuth Festival. It would be a crass understatement to say that Beethoven's opera has been tampered with. It has been completely overhauled, and the first version, originally titled "Leonore", has been incorporated in part into the score of "Fidelio". His adaptation of the opera to include material from Beethoven's earlier versions was only partially successful.

Narration Absorbs Dialogue

In substituting a narrator for the original dialogue the régisseur made a serious miscalculation, namely, that in so doing he threw the timing of the music off balance. Granted that the dialogue is often extremely poor, its presence breaks the flow of the music, and it is to be supposed that Beethoven took this into consideration in composing the work. As it was, there were long pauses between numbers (for it is distinctly a "number" opera) that were embarrassing.

As for the staging, some of it was excellent: some of it displayed unfortunate lapses, giving the impression at times that Wagner was seeking originality at any cost. Practically the whole stage was filled by a huge disk, slanted at a

considerable angle towards the audience. There were no scenery and stage properties—only an enormous screen, constructed of bars, that was manipulated in various ways during the performance. The opera unfolded with this single stage set and various lighting effects, ranging from very dark to quite dark. Only in the final scene did the stage lights go up to something approaching normal.

Wagner has freed the score from nearly all operatic appurtenances and conventions, throwing into relief the music itself and creating a kind of scenic oratorio. Action is reduced to a minimum, which is all to the good. (The customary attempts to introduce action into this opera are generally futile, being contrary to the nature of the work.)

Occasionally, however, he falls into his own trap. Having established a pattern of comparative immobility, he nevertheless requires the soldiers that enter to the march in the first act to do a ridiculous one-step-forward-and-one-sideways routine that is completely out of place. The carefully planned and regulated steps of the prisoners' chorus were less disturbing, but also not entirely convincing. In short, Mr. Wagner created a performance that was not operatic on the one hand, nor a concert version on the other.

There were other incongruities—some of them unfortunate. Don Pizarro, the evil governor, was so primitively and grotesquely evil as to be almost a caricature. He was made to appear as a cross between Napoleon and Hitler, and his stage conduct made one think of the super-villains of the silent movies. Don Fernando, the benign minister, whose arrival saves Florestan, was dressed not as a high government dignitary but like Sarastro, the high priest in "The Magic Flute".

The closing scene was dramatically weaker than almost anything in the "unimproved" "Fidelio". Pizarro, seeing that the game was up, simply slunk off the stage and disappeared. The chorus that entered in the finale and is supposed to represent the people was clad in identical costumes made of fine yellow material. It was massed in the center of the stage disk in a way that made one think of a group of "expressive dancers" à la Mary Wigman. The "Chor des Volkes" is in Beethoven's score a mixed chorus of men and women, but in this performance it consisted only of women, the male parts being sung by the chorus of prisoners. We suspect that Mr. Wagner's intention in all this was to



Karl Schumacher

Prisoners' Scene from "Fidelio", as staged by Wieland Wagner at the Württemberg State Opera in Stuttgart

lift the finale entirely out of the realm of the concrete into the abstract-symbolic. The only comment possible is that this is not the way to do it.

In spite of these and other reservations, this was a performance of "Fidelio" that one is not likely to forget. Thoroughly impressive was the atmosphere of tension and suspense that pervades the Stuttgart performance from beginning to end. The credit for this quality of tightness goes partly to Mr. Wagner for his often excellent stage direction; partly to Mr. Leitner, who conducted with complete authority and sensibility; and partic-

ularly to Gré Brouwenstijn, whose acting and singing in the part of Leonore was of high caliber. She was the only guest singer in the cast; the other roles were filled by permanent members of the Württemberg State Opera: Wilhelm Schirp as Don Fernando, Gustav Neidlinger as Don Pizarro, Wolfgang Windgassen as Florestan, Otto von Rohr as Rocco, Lore Wissmann as Marzelline, and Alfred Pfeifle as Jaquino. Not only were the individual performances of these singers excellent, the ensemble was extraordinary, and the choruses were also unusually well sung.

Prokofieff's The Flaming Angel Given Belated Paris Premiere

By CHRISTINA THORESBY

CONTEMPORARY music has been much in evidence here recently. One performance in particular was of historic importance—the world premiere of Prokofieff's fourth opera, "L'Ange de Feu" ("The Flaming Angel"), given by the Radiodiffusion et Télévision Française at the Champs-Élysées Theater on Nov. 25, in a concert version.

The lapse of time since its composition represents a case almost unique in recent musical annals. It was thanks to two men—Hans Swarzensky, young and energetic director of the Paris branch of Boosey & Hawkes, publishers, and Henri Barraud, musical director of the French Radio—that this remarkable manuscript was resuscitated from the basement of "Les Grandes Editions Musicales" in this city.

Prokofieff wrote the libretto himself, after a story by Serge Brussow, and the first page of the score bears the date: "New York, Jan. 20, 1920." Most of the music was, however, written later, and it was finished in 1925 near Oberammergau, Germany, where the composer lived for several years. Undoubtedly this village, the home of the world-famed Passion Play, furnished him with the proper atmosphere for the tale of mysticism laid in the early Renaissance.

In 1927 Bruno Walter was to have conducted the first performance in Berlin, but there seems to have been strong academic opposition to the then "revolutionary" music. Whether this fact or the great difficulty involved in the musical execution was the main cause, the performance never took place. The MS. score found its way back to the Paris publishing house that controlled the musical rights. There it remained, unpublished and forgotten for a quarter of a century, until Mr. Swarzensky came upon it by chance while going through miscellaneous material one day. It was owing to his enthusiasm that the considerable problems of the work were surmounted.

There is no doubt that this opera, the last that Prokofieff wrote while still living in Western Europe, is among his finest scores. He must have realized this, for when all likelihood of an immediate performance receded, he composed his Third Symphony, mainly of material from "The Flaming Angel".

The difficulties of performance are many. The central figure, Renata, needs the colorful voice and musicianship of a Salome, and is on the stage continuously for twice as long. She suffers from strange hallucinations, in the form of the

(Continued on page 41)

National Symphony Gains in Stature During Current Season in Capital

Washington

WASHINGTONIANS have noted with pride and satisfaction this fall the increased stature of the National Symphony and the consequent rapid gains in attendance. Mr. Mitchell achieved one of the finest performances of his career with the National Symphony in the Shostakovich Fifth Symphony on Nov. 3 in Constitution Hall. The individual choirs achieved tone of rare beauty and the most subtle of dynamic gradations, and yet there was always a feeling of wholeness. Zino Francescatti tossed off a whirlwind performance of the Paganini First Violin Concerto; he played brilliantly, as always.

Robert Casadesu played superbly the Ravel Concerto for Left Hand and the Saint-Saëns Fourth Concerto with the orchestra on Nov. 10 in a program dedicated to French music. The reading of the Ravel Concerto by the pianist with the sensitive, warm, finely balanced accompaniment from Mr. Mitchell was extraordinary. The challenging bravura of the Saint-Saëns also brought moments of the fleet delicacy that is Mr. Casadesu's hallmark.

New World Salute

The opening concert of the orchestra, on Oct. 20, was dedicated to the ambassadors of the American Republics, and to citizens of the American Republics resident in Washington. The program included Heitor Villa-Lobos' "Erosion", Aaron Copland's "El Salon Mexico", and Dvorak's New World Symphony. A D major Symphony of Haydn, from the old world, served to open the evening.

An all-Strauss program on Oct. 27 featured first cellist John Martin as soloist in "Don Quixote". Theodore Israel, new first violinist, was the Sancho Panza.

The concert on Nov. 17 celebrated the 300th anniversary of the settling of the Jews in the new world with the world premiere of a piece by David Diamond commissioned for the occasion, "Aha-vah" ("Brotherhood"). The text is from the Old Testament, Hebrew sources and documentary items. Neither the sincere efforts of Mr. Mitchell nor the capability of Lorne Green as narrator could infuse this occasional piece with interest. Ernest Bloch's "Israel" Symphony, which scored a great success in last season's series, followed. Leonard Bernstein, pianist, enlivened the second half of the evening somewhat as soloist in his own "Age of Anxiety". His glib pianism, however, simply emphasized the gradually dating qualities of his score. Mr. Mitchell throughout the evening conducted with skill and perception but could not overcome the weight of the gloomy idiom of the scores.

Morton Gould's "Spirituals" for String Choir and Orchestra opened the program on Dec. 1. Gould's idiom is unmistakably on a higher

level here than usual. Bela Bartok's early "Two Portraits For Orchestra" were played for the first time in these concerts and won favor.

A well-balanced list provided music for every taste at the National Symphony concert on Dec. 8. Margaret Tolson, pianist, with Mr. Mitchell conducting gave a poised, adroit, and sensitive performance of the Haydn D major Concerto, Op. 42. After intermission she presented a fiery, good-humored reading of Ross Lee Finney's Concerto in E major. This is a good, brisk showpiece with a second movement of haunting dialogues between the piano and the various choirs of the orchestra. The Friday Morning Music Club sponsored this concert and the Club's Foundation Scholarship benefited by tickets sold through its members.

The Philadelphia Orchestra opened its series in Constitution Hall on election night, Nov. 2, with an all-Russian program. Eugene Ormandy conducted Kabalovsky's "Colas Breugnot" Overture, Stravinsky's "Petrouchka" and Tchaikovsky's Fifth Symphony. The orchestra, in excellent form, played to considerably less than their usual full house. Rudolf Serkin, pianist, was the soloist on Dec. 2 in the "Burleske" of Richard Strauss and Beethoven's Concerto No. 4.

The Boston Symphony's first concert here on Nov. 11, with Charles Munch conducting included Gluck's Overture to "Alceste", Honegger's Fifth Symphony and the "Fantastic Symphony" of Berlioz. Mr. Munch, of course, in this literature, and he was in top form.

The Amsterdam Concertgebouw, Eduard van Beinum, conductor, visited Washington on Nov. 23 near the end of its tour and drew one of the most brilliant audiences of the present season. The sound of the orchestra in Constitution Hall was more like that of a splendid large chamber orchestra despite the 104 players. So cohesive was the ensemble and so restrained in volume that one was afforded an entirely new listening experience.

Tribute to Ives

The National Gallery Orchestra, Richard Bales, conductor, paid tribute to the late Charles Ives on the night before the composer's eightieth birthday, Oct. 17, with a performance of his First Symphony. The Handel-Harty "Royal Fireworks Music" and Wagner's "Tannhäuser" Overture preceded the American's late-nineteenth-century experimentations in rhythms and sounds. Sylvia Meyer, harpist of the National Symphony, was soloist with the orchestra in the West Garden Court on Oct. 3, Richard Bales conducting. Herta Glaz, with Tibor Kozma, accompanist, sang at the National Gallery on Oct. 4. Roland Hayes drew a large, devoted and enthusiastic crowd to his concert in the National Gallery on Nov. 22. The Mannes-

Gimpel-Silva Trio played Beethoven, Ravel, and Mendelssohn at the National Gallery on Dec. 5.

The Founders' Day program at the Library of Congress centered upon a first Washington performance of Norman Dello Joio's "Lamentations of Saul" for baritone, flute, oboe, clarinet, viola, violoncello and piano. The composer conducted from the piano, and Leonard Warren, the soloist, sang the demanding score with compelling vocalism, uncommonly good diction and keen perception. The remainder of the program ingeniously utilized the forces engaged—Wallace Mann, flutist; Ernest Harrison, oboe; Harold Wright, clarinet; Norman Lamp, viola; Dorothy Stahl, cello—for smaller combinations, with Emerson Meyers, pianist, as co-artist and director.

Other concerts at the Library of Congress included five appearances of the Budapest Quartet beginning Oct. 8; the New York Woodwind Quintet on Nov. 19; Ralph Kirkpatrick, harpsichordist, on Dec. 3; Vera Brodsky, pianist, and John Barrows, horn, on Dec. 10.

University Series

The American University Quartet gave a refreshing program and played in fine form in the second concert of the American University Chamber Music Society's series in Clendenen Hall on Dec. 7. Three short quartets of Vivaldi, two movements of an unfinished quartet by the Dutch composer Pijper, the Mendelssohn A minor, Samuel Barber's Serenade, Op. 1, and Miaskowsky's Eighth Quartet were offered by George Steiner and Donald Radding, violins; Leon Feldman, viola; and Morris Kirshbaum, cello, Evelyn Swarthout, pianist, lent distinction through her playing of Milhaud and Dohnanyi in the first program of the society, on Oct. 19 in Glendenen Hall.

—THEODORE SCHAEFER

Odnoposoff Signs With Kenneth Allen

Just before leaving on a world tour that will keep him away from the United States until December, 1955, Ricardo Odnoposoff signed a managerial contract with Kenneth Allen Associates.

The violinist will begin his itinerary in Indonesia, during January and February. In the spring he will give con-

Ricardo
Odnoposoff



certs in Europe and, in June and July, will tour South America. Returning to the continent in August for the late festival season, he will also play in various Scandinavian capitals. Repeat engagements in Holland, England, Germany, and Switzerland, as well as a month of concertizing in Italy, will complete his trip. Kenneth Allen Associates are currently booking the artist for a coast-to-coast tour to start in January, 1956.

Berlioz and Strauss Performed in Pittsburgh

PITTSBURGH.—Recent subscription concerts of the Pittsburgh Symphony, under the direction of William Steinberg, revealed interesting programs and good discipline by the players. Outstanding performances included Berlioz's "Harold in Italy", with Nathan Gordon as viola soloist, and Strauss's "Don Quixote", in which Mr. Gordon also participated, with Theo Salzman as the cello soloist.

Zino Francescatti's reading of the Mendelssohn Violin Concerto excelled, aided by a good orchestral background. Theodore Lettvin's playing of the Strauss "Burleske" for piano and orchestra provided a strong contrast with his performance in Bach's Piano Concerto No. 5. Szymon Goldberg's rendering of the Hindemith Violin Concerto was a memorable occasion. Beethoven's Ninth Symphony enlisted a vocal quartet and the Civic Chorus, with particular laurels going to the latter aggregation.

The premiers of Nikolai Lopatnikoff's Third Symphony proved this composer to be a progressive, sane and skilled craftsman. The work had appeal even to ultra-conservatives.

The orchestra also was heard in its annual concert for "Music for Mt. Lebanon", with Jan Smetlerin playing the Chopin F minor Piano Concerto. This series achieved a "scoop" in securing Elisabeth Schwarzkopf, soprano, for its opening program, a lieder recital long to be remembered.

The Pittsburgh Opera Society, of which Richard Karp is director, has taken its place among leading opera groups. Among its recent exemplary performances were "Aida", with Ellen Faull as an exquisite-voiced Aida, Margery Mayer, Cesare Bardelli, and Giorgio Colos-Bardi as featured artists, and "Rigoletto", in which Ferruccio Tagliavini, Walter Cassell and Nadja Wittkowska were heard. The local symphony orchestra provided the accompaniments excellently.

Schubert Program

Webster Aitken, pianist, was heard in a Schubert program, played in beautiful style, for the New Friends of Music. Mary Simmons, soprano, with Leonard Shure at the piano, sang Schubert's "Die Schöne Müllerin". The American Chamber Orchestra played Mozart works, with Eunice Norton as piano soloist. The Budapest Quartet gave the first of three programs, including Mozart's Viola Quintets, with Nathan Gordon as second viola, and the Brahms Quartet, Op. 67, No. 2.

Frances Yeend, soprano of the New York City Opera, was heard in a recital for the YM and YWHA. Janos Starker, cellist, appeared in a program including works by Beethoven, Eccles and Debussy winning especial favor.

Capacity houses greeted the appearances of the Ballet Russe de Monte Carlo and Jose Greco with his dancers. The New York City Opera gave a good performance of "Carmen".

In the immediate offing, when this was written, was the annual performance of "Messiah" by the Mendelssohn Choir of this city.

—J. FRED LISSFELT



Debate on Digests

The "Listener's Digest", issued recently by RCA Victor in conjunction with its compact 45-rpm record player, apparently stirred the interests of some musicians, and the wrath of others, sufficiently to bring the matter of abridged recordings to the debating floor, for this is precisely what happened at the Juilliard School last month. Arguing the "pro" position were Leopold Stokowski, who had a great deal to do with bringing "Listener's Digest" to the light of day, and George Marek, of Victor, who originated the idea and guided its every phase of production. Offering stern opposition, as might have been expected, were two music critics—Paul Henry Lang, of the *New York Herald Tribune*, and Harold Schonberg, of the *New York Times*.

Mr. Schonberg's main point of contention was that the whole venture was misinformed, and he read carefully selected excerpts from the booklet accompanying the disks that left little doubt, in themselves. Mr. Lang made more direct attacks on the wisdom of musical abridgements and derived almost unanimous support from the audience, which was certain of what it wanted from the recording companies, or at least what it did not want. This became clear during the question period, which had moderator William Schuman exercising his utmost tact in insisting that members of the audience refrain from asserting musical dogma and stick to the business of asking questions.

Most of the questions were directed to Messrs. Marek and Stokowski, who probably emerged the victors, as skillful and impassioned upholders of a largely untenable position. Mr. Marek explained that Victor was seriously interested in stimulating a greater musical appetite across the nation and was offering the little bits and snatches of the classics contained in the "Listener's Digest" as a sort of gift sampler. And true enough, it is Victor's gift to every purchaser of a 45-rpm Victrola. "Besides, it is not for us," Mr. Stokowski added, including the audience with a broad sweep of his arm, "but for those who do not have the opportunity to hear good music, as we do in New York." The conductor also admitted that he did not like the idea, but that it was

an experiment and that if it proves to be a bad one, it will fail. You can not argue with that.

Encouraging Figures

After reading your editorial in the last issue about the forthcoming Stratford, Ont., arts festival and comparing it in miniature to the great festival at Edinburgh, Scotland, I received the December *News Bulletin* from Edinburgh giving some statistics about last season as compared to previous seasons; they may prove exhilarating to Stratford and to anyone else who may have a festival bee in his bonnet.

Last summer's festival at Edinburgh, the ancient and forbidding capital of Scotland, attracted the largest number of visitors, both domestic and from overseas, in its five-year history. The total was 80,469. This is 7,606 more than in 1953 and 20,284 more than 1952. Of this number, 23,194, or more than 28 per cent, came from countries outside Britain. From the United States alone there were 9,728. In fact, more people came from the United States than from any other country outside the British Isles.

The *Bulletin* item ends with this bracing, though undocumented note:

"It is not possible to give an estimate of the total value of this traffic attracted to Edinburgh during the period of the festival, but from the figures it can be appre-

ciated that it is substantial. In itself, the volume of money spent by overseas visitors who come to Edinburgh for this great event must be quite high and must run into many hundreds of thousands of pounds. There is no doubt that the festival has developed into the greatest single annual attraction in Britain and is responsible for bringing into Britain and to Edinburgh a very substantial volume of overseas currency which is of considerable importance to our country."

To put it mildly. Amen!

London Revival

Something novel in musical vibrations is reported from London. The august *Times* tells, with understandable alarm, about a "fortepiano" constructed by one Hugh Gough. This, it seems, is a revival of "a piano without iron frame that was used from about 1775 to 1820". The demonstration of it in recital prompted the following remarks:

"It certainly has a distinctive quality of sound, but it starts a fear that Mr. Gough will go on and reproduce one of those upright pianos with silk and fretwork fronts

that survived into our grandmothers' drawing rooms and Edwardian schoolrooms. These it is not desirable to revive, even for the authentic performance of Mendelssohn's 'Songs without Words' . . ."

We trust that the famous newspaper known as "The Thunderer" wasn't guilty of a truly horrid pun when it voiced its trepidation lest "Mr. Gough will go on", etc. We rather hope he does.

Good Fellows

The Concertgebouw Orchestra, arriving home in Amsterdam after its fated two months' American tour, was welcomed by a police band playing "For He's a Jolly Good Fellow"—presumably in honor of their conductor, Eduard van Beinum. But the description fits each member of the orchestra just as well. The musicians won many friends socially, as well as influencing multitudes musically, on their much applauded hegira to the New World. It is to be hoped that they will repeat the visit some day soon.

From on High

One often hears about musical exhibitions "bringing down the house", but this phenomenon seems to have occurred in earnest early in December in Rochester, N. Y. A rehearsal of the Eastman School Orchestra and Chorus was taking place on the stage of the Eastman Theater when four large plaster



panels in the arched dome of the luxurious playhouse crashed into the auditorium, leaving a gaping fifteen-square-foot hole in the ceiling. Fortunately, no one was injured.

The chief damage was done to 36 orchestra seats, crushed or marred. The concerts and recitals of the Eastman series will be held in the Auditorium Theater while repairs are made.

P. S.—One would give much to know what was the musical work whose dynamic interpretation produced such devastating results. Or was it merely the stress—and beat—of Time?

Privileged Few

In India, concertgoing seems to be gaining adherents. The Bombay Musical Society is making headway in membership, and nowadays publishes a series of "BMSO Notes", in *Score*, which tell about the mishaps and good times of its members. As it is printed in English, I am able to retail to you a choice item:

"One of our members lost the

voucher given him by a well-known launderer. He was denied delivery of his clothes until, in a moment of pure (?) inspiration, he produced his BMSO Membership Card. The launderer, himself a member, smiled and delivered."

There are other privileges for BMSO members, it seems—such as getting a rebate on goods purchased from a number of firms, including a "Gents tailor", a book publisher, and a department store. Ah me, for a similar privilege encased with one's subscription to the Metropolitan Opera!

Family Tradition

Showing that a musical tradition is hard to down, Marjorie Goetschius (granddaughter of the late Percy Goetschius, an intimate friend of Brahms and Liszt, and a teacher for many years at the Institute of Musical Art, now a part of Juilliard School of Music) recently penned a ballad, in collaboration with Al Hoffman, titled "My Bambino". This was in celebration of the birth of a son to her and her husband, Emery Deutsch, violinist and bandleader, whom she met while both were students at Juilliard. It just goes to prove that history—even in somewhat different form—tends to repeat itself. (The song is not doing too badly either, as it was recently recorded by Tony Martin for RCA Victor).

"Auld Lang Syne"

The traveling company of "Porgy and Bess" opened a week's engagements in Belgrade and Zagreb last month and, according to my scout there, were received with extravagant praise from all sides. For a Communist-led people sensitive to reports of American prejudice, the Yugoslavs were apparently grateful for this glimpse of life on mythical Catfish Row, with no propaganda strings attached, and showed more enthusiasm for what they saw, and undoubtedly learned, than for any amount of military or economic aid. For this we can be grateful.

Most Yugoslavs had never seen American Negroes before. When the cast appeared in the streets, in places of entertainment and hotels, the local residents gaped, but they were quick to strike up friendships and inquire with justifiable curiosity about life on this side of the ocean. (One girl even fell in love with a member of the cast and appealed to the American consulate for a visa.) At the same time, audiences at the National Theater repeated their energetic expressions of appreciation night after night. When the curtain rang down on the final performance the packed house remained in their seats for twenty minutes and as many curtain calls. Finally, the cast lined up before the footlights to sing "Auld Lang Syne", and were greeted with a shower of bouquets.

Borba, official newspaper of the Socialist Workers Alliance, joined to say, "The public of Belgrade will regret that this talented group of artists will not stay longer . . ."

Mephisto



Arthur Whittemore (left) and Jack Lowe

THE rule that two heads are better than one does not always obtain in music-making generally. In duo-pianism the old saw has to be manifestly realized before anything worthwhile can happen. Very few pairs, of the very many that have come forward, ever fused enough ability with enough magic to make bread and butter out of the hoary maxim. It is safe to say, after scanning this select list, that none of them has known so much success in so little time as that of Arthur Whittemore and Jack Lowe.

It would be fatuous to look for their secret in either's artistic achievement, if only because hardly anyone ever has heard them individually. The fact remains that their superb teamwork emphatically is the total of their considerable respective talents. Nor can it be gainsaid that their enormous popularity has been a factor in the rejuvenation, and lately more numerous extensions, of the ever limited literature for paired pianos.

The purist in attendance at a Whittemore and Lowe recital, that is to say, has been soothed by the artful quality of their transcriptions and by the sheer executive competence with which they are dispatched. More significantly, in the long view, the low-brow who came to hear a Richard Rodgers medley or the likes of "That Old Black Magic" has found himself accepting, without a wince, sizable doses of such medicine as Bax, Copland, Bartok, Stravinsky and even Gluck. To paraphrase the immortal words of the carnival pitchman, no one leaves this show without learning something new—even if it be simple tolerance.

Out of the West

Biographically, "Bud" Whittemore comes first by right of seniority. He was born in Vermillion, S. D., on the 23rd of October in 1916. His father is remembered—just mention "Buck" Whittemore to any of them—by a generation of sports-page readers who followed his career as a football mentor across the country. Arthur, as it worked out, took after his mother, who had been a music major herself. As a youngster he learned enough organ to play at funerals, and it was a foregone conclusion that he would continue in music at his father's place of employment, which was just then the University of South Dakota. Fortunately, there seems to have been neither a tradition nor a family foible that prescribed a gridiron life for a coach's otherwise predisposed progeny.

Jack Lowe—"Jack" really is his name—was born in Aurora, a suburb of Denver, Colo., on Christmas day of 1917. His mother, too, was musical, having once sung in an enterprise of Paul Whiteman's sister known as the Cecilia Chorus. At a tender age, around five, Jack had been given a fiddle purchased purely for his amusement out of a Sears, Roebuck catalogue. It was noted that he could draw sweet sounds from the little monster, so that at six, thanks to a doting aunt, he was the proud possessor of a reasonably good

three-quarter violin. The keyboard, however, was Jack's private propensity. The only trouble was that he didn't know this himself, which explains why he excelled on his original instrument to the extent of earning a chair with the Denver Civic Symphony. At this stage, music was only a hobby, anyway, and when he entered Colorado University his intention was to prepare himself for teaching Latin. He soon transferred to the State Teachers College, where he could better combine his vocational and avocational training. He also turned from fiddle to piano and organ, mostly because he wanted to compose.

University Days

So did Arthur, and that's how the two came together. The older boy had been awarded a teaching fellowship at the Eastman School in 1934. A year later, after he had earned his master's degree the parent University of Rochester appointed him music director of its College for Men. Jack, meantime, had won an Eastman scholarship in composition even while an undergraduate in Colorado, whereupon he had switched his academic allegiance for the last time and proceeded to earn his bachelor's and his master's in Rochester. In 1935, to bring an involved story to the point, Jack found himself named assistant to Arthur. Their first order of business together was the polishing of the Rochester Glee Club. They did a good job; the group went right out and took first prize in a national competition that had attracted 145 entries.

At the end of their first year, Arthur got an unexpected invitation from an aunt who made her home in Puerto Rico. Prominent in the island's musical world, she asked her up-and-coming nephew to play in San Juan under auspices of the Pro Arte Musica Society.

Whittemore said he would, adding that it would be impossible for him to appear alone because he and his friend, Jack Lowe, already were famous in the States as duo-pianists. He meant, of course, only to get a free load for his alter ego. Imagine his chagrin, and Jack's as well, when they got to Puerto Rico and found that their hostess had taken them literally—that photographers and reporters and a delegation from the Pro Arte Musica Society were on hand to welcome them in anticipation of the big event eighteen days hence!

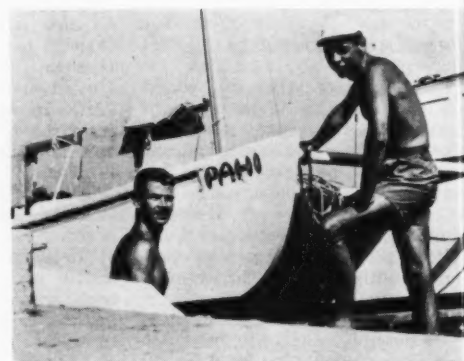
The truth of the matter is that the two pianists never had played a note together, or almost never at any rate. Now, embarrassed beyond words they scoured the island's music stores for program material. They found three or four trifles arranged for two pianos, and nothing else. With mounting apprehension they devoted the next two weeks to a hasty rewrite of enough music to make up a full-length recital. Believe it or not, their first joint date was a huge success.

Essentially, that is the end of the Whittemore and Lowe saga, because nothing has changed in these many years except that they

TEAMWORK

*Two heads have proved better than one
in the case of Whittemore and Lowe*

By JAMES LYONS



The duo-pianists work on their catamaran "Pahi" between concert engagements

continued to grow, artistically and commercially, even after the day came when they became the famous duo-pianists that Arthur's aunt thought they had been.

The press books, naturally, don't talk about certain phases at all. In the summer of 1938, for instance, the pair were drawing \$17.85 a week for doing shows Monday through Friday over KDKA in Pittsburgh. They got a whale of a lot of experience, and they made a friend who was one day to keep them pretty busy on television—their KDKA announcer was a fellow named Dave Garroway. And in 1939, for a munificent \$85 a month they did arranging for Oklahoma City's WPA orchestra, the conductor of which was an old Eastman pal, Victor Alessandro.

There was time out, needless to say, for World War II. The pair had just made their debut in Town Hall when Pearl Harbor came along. They enlisted together, both electing the Navy. For once the personnel officer was a logical and practical man; instead of swabbing different decks the recruits had the pleasure of each other's company right from the first, not on the high seas but behind desks at the Brooklyn Naval Receiving Station. After a period of shuffling papers, a routine they were delighted to break up once a week with an hour-long variety show for all uniformed comers, the pair finally got permission to organize themselves as an entertainment unit and take off on tour. For the next 78 weeks they played hundreds of hospitals, training bases, embarkation centers, wherever the Navy had an installation. Then they were sent to the Pacific for an even more intensive series; despite heavy competition from glamorous movie stars, they were a big hit. By this time they had decided, irrevocably, that if ever this war were over, it would be the concert circuit again for them.

The pair were honorably discharged early in 1946. By that summer they were playing in the summer series at Lewisohn Stadium, Robin Hood Dell, and as far west as St. Paul and Milwaukee. Before long the sharp-eared

(Continued on page 11)

PERSONALITIES

TO celebrate the eightieth birthday of **Fritz Kreisler**, on Feb. 2, a committee has been formed to honor the famous violinist by raising money for two of his favorite charities. With Jascha Heifetz as chairman and Mischa Elman, Zino Francescatti, Yehudi Menuhin, Nathan Milstein and Joseph Szigeti as members, the committee is seeking to gather \$80,000 to present to the Musicians Emergency Fund and the Hospitalized Veterans Music Service, for both of which Mr. Kreisler serves as chairman of the board. The sum represents \$1,000 for each year in the violinist's life.

Eugene Ormandy will conduct three orchestras in Europe during his mid-winter recess from regular duties with the Philadelphia Orchestra. He will appear as guest with the orchestra of the Société des Concerts du Conservatoire in Paris on Jan. 16, the Amsterdam Concertgebouw Orchestra on Jan. 19 and 20, and the BBC Orchestra on Feb. 2.

The general director of the New York City Opera Company, **Joseph Rosenstock**, eight of the company's principal singers, and the full orchestra and chorus participated in a salute to New York's Yeshiva University last month on the 26th anniversary of its founding. Excerpts from David Tamkin's opera "The Dybbuk", introduced by the company in 1951, and the entire second act of "Die Fledermaus" constituted the program, sung by **Donald Gramm, Laurel Hurley, Margery Mayer, Alfred Newman, Robert Rounseville, Jack Russell, William Wilderman, and Susan Yager**, under Mr. Rosenstock's baton.

Tito Schipa, who will be busy in Italy this season (MUSICAL AMERICA, Dec. 15), has sent word of his recently completed South American tour, which included visits to Argentina, Peru, Brazil, Colombia, Venezuela, and Mexico over a ten-month period. In addition to his standard Italian repertory, the veteran tenor included many Spanish concert arias and Latin-American folk songs in his programs, singing a total of 38 concerts in Brazil alone.

Blanche Thebom celebrated the tenth anniversary of her debut at the Metropolitan Opera on Dec. 14. Her first appearance there in 1944 was as Fricka in "Die Walküre". This year, only a day later, she sang her first Herodias at the opera house in the season's initial performance of "Salome" (see page 3). Ohio's Governor **Frank J. Lausche** has officially proclaimed Dec. 14 as "Blanche Thebom Day." The mezzo-soprano is a native of Canton.

The Continental-Aires made their first nation-wide tour during October and November. The group comprises tenors **Clinton Holland** and **Robert A. Bulger**, bass-baritone **Wanza L. King**, and bass **J. Wayland Jackson**, under the direction of **Julian Parrish**.

Jacob Lateiner was engaged to play the score for a dramatization of episodes from the life of Beethoven on "You Are There", CBS Television, Jan. 2.

The Vienna Choir Boys launched their current four-month itinerary of 78 cities with appearances on "Omnibus" for CBS on Dec. 19, a special Christmas Eve program on NBC television, and three holiday programs at Town Hall at the end of the month.

Walter Hautzig was soloist at the opening concert of the season by the York (Penna.) Symphony, playing Beethoven's "Emperor" Concerto under the direction of **George Hurst**.

Ole Windigstad has been invited to conduct a series of concerts in Norway this spring under auspices of the Norwegian Broadcasting Corporation.

Sandra Warfield and **James McCracken**, being free of rehearsals at the Metropolitan over the

Thanksgiving weekend, were married in New York on Saturday, Nov. 27. . . **Frederick Fox**, designer of the sets for the company's new production of "Andrea Chenier", also found time during the same holiday respite to marry his assistant, **Margery Quitzau**, in Teaneck, N. J.

John Sebastian was injured in an automobile accident on Dec. 6 and was forced to cancel all engagements for several weeks. These included appearances with the Little Orchestra Society in Newark on the 11th, and at Hunter College in New York on the 18th.

Mattiwilda Dobbs, who has just completed engagements at Covent Garden, returns for a Town Hall concert on Jan. 23. It will be one of fifteen she is scheduled to give on her first coast-to-coast tour.

Walter Gieseking has been awarded the Grand Prix du Disque in Paris for his Debussy recordings, which are distributed in this country by Angel Records. The pianist will open his forthcoming American tour in Philadelphia on Feb. 1 and will end it in Washington on April 12. Besides many recital engagements, he will appear with orchestras in New York, Chicago, Cincinnati, and Minneapolis.

Whittemore and Lowe

Continued from page 10

impresarios of RCA Victor confirmed this so handily that the boys were even permitted to do a major modern work—in the pre-LP era a signal distinction. The now familiar Poulenc Concerto in D minor was considered an impossibly unsalable item less than a decade ago, and the sales appeal of the young artists undoubtedly was the controlling factor in its selection. With **Dimitri Mitropoulos** conducting, the recording sold so well that it was among the first and the few recordings of the 1940s to find its way to microgroove, and it still sells handsomely at this late date.

Thus far the boys have played this piece some 55 times with about 35 orchestras. It was **Leon Barzin**, conductor of the National Orchestral Association and the City Center ballet orchestra, who urged them to play it. Now they are grateful for his sound judgment, even as the composer is grateful to them: when Poulenc arrived in this country a few years ago he made it a point to look up **Arthur and Jack** to thank them "for making me famous in your country."

On the matter of contemporary works, the Whittemore and Lowe escutcheon could not be shinier. In addition to the Poulenc they have recorded two other modern concertos for two pianos—the **Gould** and the **Vaughan Williams**—and they play a number of others that will be on LP yet, like the **Krenek**, the **Quincy Porter**, the **Wallingford Riegger** and the "Scottish Ballad" of **Benjamin Britten**. Some of these works, and others not quite ready for the public domain, were commissioned personally by them.

Only recently they placed **Porter's** two-piano concerto, which won the 1953 Pulitzer Prize for Music and for which they have exclusive performance rights, in the opening concert celebrating the centenary of **Yale's** music department, with the composer conducting.

The implication is, and either of them will confirm this for you, that they are able to strike these blows for the avant-garde simply because their audiences trust them, which is by way of explaining the incidence of purely inconsequential stuff on their programs: "We start out with **Brahms Waltzes**. They are easy to listen to, and the customers open their



Haine

Michael Rabin, after his Brussels debut, is presented to **Queen Elisabeth of the Belgians** at a concert for the Jeunesses Musicales. From the left, **Roberto Benzi**, conductor; **Her Majesty**; **Mr. Rabin**; and **Marcel Cuvelier**, founder of the Jeunesses Musicales and general director of the Société Philharmonique of Brussels. **Mr. Rabin** appeared four times before sold-out houses for the youth organization and twice before adult audiences.



Cunard Line, Probst

William Primrose, **Mrs. Primrose** and their two-year-old daughter, **Marieann**, sail on the **Queen Elisabeth** to spend the holidays in London. The noted violist will tour Europe for six weeks and will return in mid-February to continue his transcontinental American tour begun in October.

ears and their minds. Then we come to **Bach** and **Reger**, maybe. The audience likes what ever they hear because they feel that we are not playing over their heads. After intermission we give them popular pieces by **Cole Porter** or some such. They recognize these tunes, and again they feel that we all know the same kind of music. Then we really hit them with a group called "Music for Today", which might feature any of the important contemporaries—let's say **Stravinsky**. . . The next time we hit that same town, the people see the program and they say to themselves that they heard some **Stravinsky** the last time and he wasn't so bad. Then we can play still more of it for them."

As a didactic theory of esthetics, this approach might be proved untenable. But in practice it works like a charm—perhaps because **Whittemore and Lowe** are themselves so charming, both as pianists and as people, and not only collectively but singly, if you can imagine them that way.

LETTERS

to the editor

Support for Bayreuth

TO THE EDITOR:

As a subscriber to your magazine, I was delighted to read an editorial which appeared this fall praising the Bayreuth Festspiel. Everything that you said was true and needs to be said.

I attended the opening of the Festspielhaus in 1951 and since that time I have been working for the Society of the Friends of Bayreuth. About two years ago I enlisted the support of the Indiana Federation of Music Clubs and at their biennial convention in New York City in April, 1953, the National Federation of Music Clubs decided to co-operate also. Since then with the help of a few organizations such as the Carl Schurz Memorial Foundation and the Cannstatter Verein of Philadelphia, several thousands of dollars have been collected for this purpose. However, more support is needed and we have decided to appeal to the general public.

We have formed a committee called the American Friends of Bayreuth with the objective of assisting Mr. Wolfgang Wagner in the preservation of the Festival Theater. Mr. Elkinton, the head of the Carl Schurz Memorial Foundation, has consented to lead our committee. He wrote Mr. Wagner requesting an outline of the needs of that institution and he received the enclosed reply [see adjacent column].

This unique theater alone presents the music dramas as Richard Wagner would wish them presented. Due to unfortunate circumstances, the family is not able to maintain this house in proper condition. We feel that we are all heirs of Richard Wagner and we should share the responsibility. We hope that you will feel likewise and will do what you can to support us in this effort.

ELSIE I. SWEENEY
Columbus, Ind.

From Wolfgang Wagner

The Bayreuth Festspielhaus was built by Richard Wagner during the period from 1871 to 1875, and is a building of light construction. Richard Wagner had to choose this style of architecture, because he had to give form to his idea of the Festspiel by a building that would cost little.

The unique acoustics which are found in Bayreuth are due to the simplicity and plainness of the structure which are the result of expedient economy. These acoustics could not be attained in a more substantial building.

The administration of the Festspielhaus is keen to maintain this acoustic quality and the architectural advantages of the theater, a unique jewel, and in addition to make improvements suitable to the character of the building, in complete accord with the building and the artistic development of the Festspiele.

As the result of extensive investigations and the evidence of experts, the following work is needed to maintain the building during the next years [estimated cost in German marks follows]:

1. Work in order to maintain the framework and the roofs of the building, to remove dry-rot (fungus) and to renew rotted parts of the framework—DM 323,000

2. To renew the wooden structure of the stage which is supported in part (some 11 inches) by steel construction (the steel structure is needed as a protection against fire)—DM 187,000

To complete the concrete work which has to be done in connection with the iron-steel construction—DM 92,000

3. To renew and install a modern sprinkler system—DM 190,000

(The sprinkler of 1898 is completely out of date and inadequate to meet present day requirements in Germany.)

There was no direct war damage on the buildings, but that damage caused by the vibration due to bombs that fell in the neighborhood brought serious faulting in the structure of the building, which has nothing to do with the normal deterioration of framework.

WOLFGANG WAGNER
Bayreuth

What They Read 20 Years Ago

1935

Jorge Bolet, 20, Cuban pianist, is congratulated on a fellowship award from his Government by Mary Louise Curtis Bok, president of Curtis Institute of Music, where he studied, and David Saperton, his teacher



Bowed But Didn't Stay

Stravinsky's "Mavra" was given its American premiere at the Academy of Music by the Philadelphia Orchestra, Dec. 28, performed in Russian by a cast headed by Maria Kurenko in the title role, together with "Hansel and Gretel", sung in English, both under the baton of Alexander Smallens. A delightful setting was furnished for "Mavra" by Serge Soudeikine, and Herbert Graf did the staging. The opera, which lasted 24 minutes, resolved itself into much ado about a shave.

Tributes for Service

Richard Tauber was recently awarded the Knight's Cross of the first class of the Austrian Order of Merit. The presentation was made by Federal Minister Stockinger at the Ministry of Commerce in Vienna. . . . Another distinction awarded lately took place when Donald Francis Tovey, professor of music at Dublin University, was made a Knight of the British Empire in the New Year's Honor List.



Lucrezia Bori and Richard Crooks in "Manon" at the San Francisco Opera. They later sang the same roles at the Metropolitan, in a benefit for a Medical Mission to Labrador

Varied Milestones

Josef Hofmann marked the fiftieth anniversary of his debut and Golden Jubilee with a triumphal tour of Europe and America (he began his career as a prodigy, giving fifty concerts at the age of twelve) . . . "Faust" had its 2,000th performance at the Paris Opera, with a cast headed by Yvonne Gall and Georges Thill. . . .

Alas, Too Short-lived!

Emanuel Feuermann, cellist, made his New York debut as soloist in the Haydn Concerto with the Philharmonic-Symphony. His tone was of glowing beauty at all times, due in no small part to the qualities of his Montagnana.

Before Change of Register

Rose Bampton, richly endowed young American mezzo-soprano of the Metropolitan Opera, is heard in a featured broadcast each Saturday evening, and appeared with great success on Jan. 21 as Laura in Ponchielli's "La Gioconda". . . .

MUSICAL AMERICA'S REPRESENTATIVES

United States

ATLANTA: Helen Knox Spain, Atlantan Hotel.
BALTIMORE: George Kent Bellows, Peabody Conservatory.
BUFFALO: Berna Bergholtz, Buffalo Public Library.
BOSTON: Cyrus Durgin, Boston Globe.
CHICAGO: Louis O. Palmer, 5427 University, Apt. 3A.
CINCINNATI: Mary Leighton, 506 East Fourth St.
CLEVELAND: Eleanor Wingate Todd, 1978 Ford Dr.
DENVER: Emmy Brady Rogers, Rocky Mountain News.
DETROIT: Richard Fandel, 325 Merton Rd.
HOUSTON: William Rice, 4316 Mildred, Bellaire, Tex.
KANSAS CITY: Blanche Lederman, Newbern Hotel, 525 East Armour Blvd.
LOS ANGELES: Dorothy Huttenback, Business Manager, 432 Philharmonic Auditorium.
Albert Goldberg, Correspondent, Los Angeles Times
MILWAUKEE: Frank H. Nelson, 1517 North Franklin Place.
MINNEAPOLIS: Paul S. Ivory, Department of Music, University of Minnesota.

NEW ORLEANS: Harry B. Loeb, 2111 St. Charles Ave.

PHILADELPHIA: Max de Schauensee, Philadelphia Bulletin.

PITTSBURGH: J. Fred Lissfelt, 1515 Shady Ave.

ST. LOUIS: Charles Mencees, St. Louis Post-Dispatch.

SAN FRANCISCO: Marjory M. Fisher, Alexander Hamilton Hotel.

SEATTLE: Maxine Cushing Gray, The Argus.

WASHINGTON, D. C.: Theodore Schaefer, National Presbyterian Church.

Foreign Countries

ARGENTINA: Enzo Valenti Ferro, Buenos Aires Musical, Paso 755.

AUSTRALIA: W. Wagner, 10 Beach Road, Edgecliff, Sydney.

Biddy Allen, 21 Tintern Ave., Toerak, S.E. 2, Melbourne.

AUSTRIA: Max Graf, 9 Wilhelm Exnergasse 30, Vienna.

BELGIUM: Edouard Mousset, 54 Rue du Trone, Brussels.

BRAZIL: Herbert J. Friedmann, Caixa Postal 971, Rio de Janeiro.

CANADA: Gilles Potvin, 7387 St. Denis St., Montreal.

Colin Sabiston, 200 Cottingham St., Toronto.

DENMARK: Torben Meyer, Berlingske Tidende, Copenhagen K.

ENGLAND: Cecil Smith, London Daily Express.

FRANCE: Christina Thoresby, 76 Ave. de la Bourdonnais, Paris 7e.

GERMANY: H. H. Stuckenschmidt, Berlin-Templehof, Thuyring 45.

Everett Helm, bei Andresen, Lenzhalde 95, Stuttgart.

HOLLAND: Lex van Delden, Moreelsestraat 11, Amsterdam.

ITALY: Reginald Smith Brindle, Via Marconi 28, Florence.

Peter Dragadze, Via Mulino delle Armi 25, Milan.

Cynthia Jolly, Via dei Gracchi 126, Rome.

MEXICO: Peggy Munoz, Protasio Tagle 69-8, Colonia Tacubaya, Mexico, D. F.

PORTUGAL: Katherine H. de Carneiro, 450 Rua de Paz, Oporto.

SCOTLAND: Leslie M. Greenlees, The Evening News, Kemsley House, Glasgow.

SPAIN: Antonio Iglesias, Avenida Reina Victoria 58, Madrid.

SWEDEN: Ingrid Sandberg, Lidingsö 1, Stockholm.

SWITZERLAND: Edmond Appia, 22 Rue de Candelle, Geneva.

OPERA at the Metropolitan

continued from page 3

make tired lips and lungs keep performing miracles. This performance was no mere matter of splashes of color and noise, but a fully integrated conception, in which the slightest wisp of oboe or flute was as telling as the massed brasses.

Next to Miss Goltz's Salome, the most finished characterization was the Herod of Ramon Vinay, who is one of the few great actors among the tenors of our time. He brought to this role the same understanding that makes his Otello so searing. Herod's neurotic fears, his lapses of memory, his frantic search for diversion, his superstitious terror, his fundamental shrewdness—all were beautifully demonstrated in this performance. Every word of the text was clear and delivered with emotional conviction.

Blanche Thebom, striking in a red wig and black gown, conveyed the venomous spitefulness and stupidity of Herodias. Paul Schoeffler's powerful voice was effective in a rather wooden portrayal of the prophet Jokanaan. Brian Sullivan brought pathos to the role of Narraboth, and Mildred Miller was especially good as the young Page who is so devoted to the infatuated young officer. Kurt Boehme's superb voice was good to hear in the part of the First Nazarene. The others in the strong cast were Calvin Marsh, as the Second Nazarene; Gabor Carelli, as the First Jew; Thomas Hayward, as the Second Jew; Alessio De Paolis, as the Third Jew; Paul Franke, as the Fourth Jew; Gerhard Pechner, as the Fifth Jew; Norman Scott, as the First Soldier; Lorenzo Alvary, as the Second Soldier; Osie Hawkins, as a Cappadocian; and Vilma Georgiou, as a Slave.

Blood-and-Thunder Ballet

"Vittorio," Zachary Solov's new ballet, is conceived in the blood-and-thunder style of "grand" opera. It tells a tale of intrigue, magic spells, abduction, duelling, death, and love triumphant in a manner that is purposely "corny" and melodramatic. The story is silly and the action and choreography are patchy, but Mr. Solov has contrived some effective scenes and he has assembled a cast (including himself) that dances the work very brightly. Esteban Frances' décor and costumes are handsome; and Karinska, as always, has executed the costumes in elegant fashion.

The score for "Vittorio" was adapted and arranged by Julius Burger from scores by Verdi. Mr. Burger took music from twelve operas, ranging from "Il Finto Stanislao" ("Un Giorno di Regno") of 1840, to "Don Carlo," of 1867. Some of it is ballet music that Verdi wrote for "Il Trovatore," "Macbeth," "Ernani," "I Vespri Siciliani," and "Don Carlo." Mr. Burger based other parts of his score on excerpts from "I Lombardi," "Aroldo," "Alzira," "Giovanna d'Arco," "La Battaglia di Legnano," "Luisa Miller," and "Il Finto Stanislao." The result is no clumsy pot-pourri but a smoothly moving, consistently orchestrated, well-balanced score. It is no secret that Verdi was not a great composer of dance music, but Mr. Burger has accomplished his task with expert musicianship and good taste. Since the ballet is in three scenes and lasts almost an hour, it will be understood that his assignment was not easy.

The libretto of "Vittorio" makes "The Magic Flute" seem as simple as "Little Red Riding Hood," but I shall attempt to summarize it. Vittorio is

the grandson of the senile Duke of Montefiore, whose brother the Monsignore manages his affairs. A marriage has been arranged between the aged Duke and a wealthy Princess. When she arrives at Montefiore (accompanied by a handsome General) she is furious at the sight of her prospective bridegroom and brings on a fatal attack that carries him off. Vittorio succeeds to the title, and she claims him as her own, since her marriage contract states merely that she is to marry the Duke of Montefiore. But there is (as so frequently occurs in ballet) a gypsy, known as La Magallina, who is determined to save Vittorio for the lovely Fiamma, whom he has long loved. She abducts him from his wedding with the Princess and hides him in the crypt of a ruined castle and when this fails she fights a duel and kills the Princess at the cost of her own life. This brings the ballet to a long-overdue close with the happy marriage of the young lovers.

Solov in Title Role

In the title role, Mr. Solov danced with lightness, excellent line, and genuine bravura in his turns and leaps. He was not very convincing as a young lover, but he carried off the part with dash. It was only human that as choreographer he had assigned the lion's share of the solos to Vittorio. But he had also done well by Mia Slavenska, who was in brilliant form, as the Princess. Whether poising endlessly on the point, or flicking through difficult beats and steps, Miss Slavenska was exciting to watch. Judith Younger was charming as Fiamma, who had most of the lyric dancing to do. Jean Lee Schoch would have been more effective as La Magallina had she worked less hard at being intense and fiercely dramatic every minute. Her technique suffered from the strain and many movements were fuzzy.

The two mimed roles were excellently done: Edward Caton was imposing as the Monsignore; and Yurek Lazowski affecting as the aged Duke of Montefiore. Adriano Vitale looked so virile and dynamic and danced so brilliantly, as the General, that one could not help feeling that the Princess was being a bit unreasonable in hating Vittorio. The other principals in the large cast, Louis Kosman, Malcolm McCormick, Diana Turner, and Viola Majorca, as well as the corps, all danced buoyantly.

Mr. Mitropoulos had memorized the score of "Vittorio" completely and kept the music bubbling out of the pit in a flood of energetic rhythms and sonorities. Thanks to him, the work did not drag, although it needed some strengthening in the ensembles and judicious cutting. The Metropolitan Opera Ballet and Mr. Solov have done a very creditable piece of work, however, and it is to be hoped that the ballet will continue to play a more important part in the company as a whole.

Il Barbiere di Siviglia, Dec. 7

Nicola Moscona, singing his first Don Basilio of the season at the Metropolitan, in this performance, seemed the funniest of those who have been heard in the role at the opera house. His characterization amounted to more than just a grotesque get-up, outlandish as it was, or a collection of exaggerated gestures; he seemed a genuinely absurd creature, whose natural reactions to any situation were ridiculously comic. He was in excellent voice, and sang eloquently with rich tone and intelligent style. Thelma Votipka, as dependable an artist as the Metropolitan possesses, sang her initial Berta of the season, in a cast



Nicola Moscona as Don Basilio

headed by Dolores Wilson, Cesare Valletti, Robert Merrill, and Fernando Corena. Alberto Erede conducted one of the best performances I have ever heard from him—relaxed and delightfully animated; Rossini's genius as a melodist has seldom seemed so apparent as on this occasion.—R. A. E.

Le Nozze di Figaro, Dec. 9

The season's first performance of Mozart's "Le Nozze di Figaro" on Dec. 9 had the intimacy, fine ensemble, and warm humanity that distinguished last year's production. There was one vast improvement. The messy sets of last season had been abandoned in favor of the familiar Jonel Jorgulesco sets of 1940, which have at least the merit of allowing the action to proceed smoothly.

Fritz Stiedry conducted with both understanding and affection, and after a nervous, occasionally unsteady first act, the score unfolded with spontaneous ease. Herbert Graf's direction, apart from a few touches of unnecessarily low comedy such as the leaps of Figaro and the clowning in the face-slapping, was consistent and in the spirit of the music.

The only unfamiliar member of the cast was Vilma Georgiou, who sang the role of Barbarina very prettily, in her first appearance in the part at the Metropolitan. Outstanding in finish of style, treatment of the recitatives, and expertness of stage technique was George London, as Count Almaviva. His portrait of this extremely jealous and yet extremely unfaithful husband was worked out in minute detail, so that every word he sang made sense. Here is a young artist who never stops working.

Cesare Siepi's Figaro, also, improves steadily from season to season. He sang this time with greater fluency and with more dramatic nuance. "Se vuol ballare" was wryly ironic in feeling; "Non più andrai" danced along

merrily; and in his outburst, "Aprite un po' quegli'occhi," Mr. Siepi won the audience completely. Lisa Della Casa looked lovely as the Countess, and sang with absolute assurance, if not as effortlessly as she had on some previous occasions. A little less stage business during the "Dove sono" would have made it easier for her to keep the music flowing. Nadine Conner was in excellent voice and in high spirits, as Susanna. Some of the most elegant vocalism of the evening was offered by Mildred Miller in Cherubino's arias, "Non so più cosa son" (taken successfully at a vertiginous pace) and "Voi che sapete". The others in the cast, all admirable, were Jean Madeira, as Marcellina; Gerhard Pechner, as Don Bartolo; Alessio De Paolis, as Don Basilio; Gabor Carelli, as Don Curzio; Lawrence Davidson, as Antonio; and Maria Leone and Sandra Warfield as two Peasant Girls.—R. S.

Andrea Chenier, Dec. 10

Two major cast changes marked the third performance of the Metropolitan's exciting new production of the Giordano opera. Herva Nelli as Madalena and Ettore Bastianini as Gerard were singing roles that might have been expressly tailored for their beautiful voices, and the results were just about as good as one had hoped for. Particularly in the middle register, the soprano's voice has seldom seemed so rich and melting, so that many phrases had great emotional vibrancy. And in the final scene the tones poured forth with a fullness and splendor to match those of Mario Del Monaco, the Chenier. Miss Nelli sometimes miscalculated certain tones in a way to detract from complete effectiveness in some climactic phrases, but her singing was otherwise secure, and she was lovely to look at.

Mr. Bastianini's "Nemico della Patria", in the third act, stopped the show, as it deserved to. His Gerard had more dimension than most other characterizations he has offered at the Metropolitan, and his acting provided additional force for his resplendent singing in the aria. When an opera can elicit such stunning sounds from the human throat as "Andrea Chenier" did from Miss Nelli, Mr. Del Monaco, and Mr. Bastianini, its revival certainly seems justified.

Fausto Cleva's conducting gave the score its requisite dramatic sweep and surging power.—R. A. E.

Don Carlo, Dec. 18

A flaccid and uneven performance made the season's first "Don Carlo" something less than the epic work it can be under certain circumstances. To sustain interest throughout its great length and many scenes, this lesser work of Verdi requires fine

(Continued on page 41)

Fourth Hearing of Amahl on Television

THE annual performance of Gian-Carlo Menotti's one-act Christmas opera "Amahl and the Night Visitors" was given by the NBC Opera Theater over NBC-TV at 5 p. m. on Dec. 19, under the sponsorship of the "Hallmark Hall of Fame". As last year, this work (first heard in 1951 and commissioned at that time for television by NBC) was presented in compatible color. The cast was a familiar one, special effectiveness marking the work of Bill McIver as Amahl and Rosemary Kuhlmann as the Mother. Other roles were sustained by Andrew McKinley, David Aiken and Leon Lishner as the Three Kings, and Francis Monachino as their Page. The three shepherd dancers were John Butler, Glen Tetley and Felisa Conde. Thomas Schippers again conducted the opera, given a finely sustained and sensitive portrayal by all concerned. Samuel Chotzinoff was the producer, with Charles Polacheck as his associate. The work was again staged by Mr. Menotti, with Kirk Browning as the television director. Production and costumes were designed by Eugene Berman, and the choreography was by Mr. Butler.—R. M. K.

Boston Winter Season Busy for Composers and Artists

Boston

LATE November and early December are becoming, each year, increasingly busy periods of the musical season; the two weeks past have been filled with activity. The most notable local event (for most of what we have, apart from the Boston Symphony concerts, is imported from Manhattan or has been exhibited there) was a performance of Handel's "Messiah" that attempted to go back to the original score. Also, it was complete, running three hours.

Grover Oberle, the able organist and choirmaster of Emmanuel Church, where the performance was given on Dec. 1, was the guiding hand of the enterprise. His chorus and orchestra numbered hardly sixty, all told. His purpose was to return, as closely as possible, to the quality and spirit of the original, and he simultaneously conducted and played continuo on the harpsichord. In general, his work was praiseworthy, and in the smaller numbers, the texture was clearer than it would have been with a larger chorus and the orchestral emendations of Mozart, Franz, and others. His soloists, however, apart from tenor Wesley Copplestone, were not of professional caliber, which was bound to detract from the arias and recitatives involved. I would not part with the larger presentations of "Messiah", but this version was refreshing to hear. Mr. Oberle deserves credit.

New and Old

Samuel Barber's "Prayers of Kierkegaard", which will have been heard in New York by the time this letter is published, was given first performances by Charles Munch and the Boston Symphony at Symphony Hall, Dec. 3 and 4, with the composer present. This exacting score, written with a virtuoso command of the orchestra and a sense of original procedure in dealing with massed voices is, I believe, music of stature. It is, further, music not alone of structure and logic, but deeply felt and very moving in effect. It is one of the best productions to have come out of a Koussevitzky Music Foundation commission and deserves to be repeated until it is familiar. The soloists here were Leontyne Price, Jean Kraft, and Edward Munro, all highly competent. The chorus was that of the renaissance Cecilia Society, prepared by Hugh Ross.

This same program included Bach's Sixth "Brandenburg" Concerto, played by twelve violas, ten cellos, two double-basses and continuo—piano, alas! rather than harpsichord. The performance was gorgeous. We heard, also, Stravinsky's "Orpheus" Suite, which is a good piece but in part too static, and much too long, for concert performance.

Mabel Daniels, Boston's gifted composer who has written much for chorus, prepared a new score, "A Psalm of Praise", for the program given at Sanders Theater,

Cambridge, Dec. 3, in celebration of the 75th anniversary of the founding of Radcliffe College. (She was one of several distinguished alumnae who received citations and were otherwise honored, earlier the same day.) This was fitting, for Miss Daniels had composed the long familiar and popular "Exultate Deo" for the Radcliffe fiftieth anniversary.

"A Psalm of Praise", a setting of Old Testament verses of jubilation, chosen by Miss Daniels, has at present a very light scoring for piano, three trumpets and percussion. The music is well wrought, bold, and vigorous, contemporary in the best sense, but neither noisy nor dry. Miss Daniels has the gift of good melodic invention, a talent that emerges at the outset of this work. Needless to say, she was much applauded.

The concert, mainly by the Radcliffe Choral Society, assisted by members of the Harvard Glee Club, all conducted by G. Wallace Woodworth, brought a variety of choral pieces. The concluding number, which enjoyed the services of the Harvard-Radcliffe Orchestra and pianist Norma Bertolami Sapp, with Attilio Poto conducting, was a curious rarity: the Fantasy, Op. 80, by Beethoven. It is a sort of a *pot-pourri*, but the theme of the choral finale is surely the same material that, much refined and improved, found its way into the Ninth Symphony.

The Chorus Pro Musica, under the high-voltage direction of director Alfred Nash Patterson, continues to forge its way toward virtuoso status. (I do think, however, that Mr. Patterson asks too much nerve tension of himself and his singers and that equally good results could be obtained with somewhat more relaxation.) They gave a fine performance of the C minor Mass (K. 427) at Symphony Hall, Dec. 5. The program otherwise included the Bach Cantata No. 50, "Nun ist das Heil", Mozart's "Ave Verum Corpus", and the Bach Motet "Be Not Afraid". An orchestra of Boston Symphony men assisted.

Seefried Heard

The wondrous vocal art of soprano Irmgard Seefried, who is surely among the most richly gifted and masterful singers of this generation, was heard at a Jordan Hall concert in the Boston University Celebrity Series, Dec. 9. Miss Seefried's performance reminded me of the best days of Lotte Lehmann. The program, consistently upon a high standard, included five songs of Mozart and the Christmas cycle of Cornelius. Paul Ulanowsky, as always, was a magnificent collaborator at the piano.

The fortnight has included excellent concerts by violinist Nathan Milstein, at the Boston Morning Musicales in the Hotel Statler ballroom, Dec. 8; the Columbus Boychoir, at Symphony Hall, Dec. 7; and the New England Conservatory Chorus and Alumni Chorus, direct-

Flagstad and Goodman With Symphony of the Air

Kirsten Flagstad will emerge from retirement to appear as soloist for a single performance with the Symphony of the Air at Carnegie Hall on Sunday night, March 20. Edwin McArthur, her former accompanist, will conduct. The Norwegian soprano will be heard in the "Liebestod" from "Tristan und Isolde", the Immolation Scene from "Götterdämmerung", and other works, in an all-Wagner program. She will contribute her services to help raise funds for the continuance of the orchestra, formerly the NBC Symphony. Miss Flagstad's last appearance in New York was in the title role of Gluck's "Alceste" at the Metropolitan Opera on April 1, 1952.

The Symphony of the Air is also planning a concert at Carnegie Hall on Jan. 19, with Leonard Bernstein as conductor. Benny Goodman will be the soloist in the first New York performance of Hindemith's Clarinet Concerto.

ed by Lorna Cooke de Varon, in a Christmas program at Jordan Hall, Dec. 1. The Creative Concerts Guild put on an interesting program of Latin-American music, much of it new here, in Paine Hall of the Harvard Music Building, Nov. 28.

Just six days before they sailed back to Europe, the Concertgebouw Orchestra of Amsterdam and their superb conductor, Eduard van Beinum, made their first visit to Symphony Hall, Nov. 28. They already had built up a solid following hereabouts, however, by virtue of their recordings. This fine orchestra, in tone mellow, precise, and clear, gave us Weber's Overture to "Euryanthe", the Second Suite from Ravel's "Daphnis et Chloe", the first Boston performance of Henk Badings' Second Symphony, and a reading of Brahms's C minor Symphony of a classical proportion that few here had heard before. Badings' Symphony should be heard again, from our own orchestra, for it is a work of more substance than can be assimilated in just one hearing.

—CYRUS DURGIN

New Work, Opera In Dallas Concerts

DALLAS.—The Dallas Symphony, with Walter Hendl in his sixth season as musical director opened its subscription season on Nov. 8 with a program including the first local hearing of Boris Blacher's Variations on a Theme by Paganini, which aroused considerable interest; the other numbers were Beethoven's "Leonore" Overture No. 3 and Mahler's First Symphony.

The second concert had Margaret Harshaw, Metropolitan Opera soprano, assisted by Gloria Brydon as Brangäne, in a symphonic synthesis of "Tristan and Isolde". Miss Harshaw's Narrative and Curse from Act I and concluding "Liebes-

tod" were stirring. The orchestra, ably led by Mr. Hendl, contributed the Prelude, "Liebesnacht", "King Marke's Warning", Introduction to Act III, and Shepherd's Scene from the final act.

Nov. 14 brought a "Concert in the Round" at Dallas Theater '54 by the local Lyric Theater, under its new musical director, Samuel Adler, the first of six scheduled events. The Purcell-Britten "Saul and the Witch of Endor" had its first local hearing, with Marian Morrison, soprano; Charles May, tenor; and Royce Reaves, baritone. This work and the Bach Cantata No. 106, with Gloria Brydon, contralto, Mr. May and Mr. Reaves, were accompanied by a chamber orchestra. Miss Brydon, with Dorothea Kelley and Zelda Epstein, gave a beautiful performance of Brahms's Two Songs for Alto, Viola and Piano. Ruth Berton, soprano, offered a delightful interpretation of Monica's aria from Act II of Menotti's "The Medium". The chorus presented Brahms's "Liebeslieder" Waltzes; and Hindemith's "Six Chansons" made a stirring group finale.

The orchestra's third concert had Claudio Arrau, pianist, as soloist. Because the music for Chopin's "Krakoviak Rondo", Op. 14, had not arrived, the program had to be somewhat rearranged, and Mr. Arrau performed the other two programmed works by this composer, the "La ci darem" Variations and the "Andante Spianato et Grande Polonaise Brillante" for piano and orchestra. The orchestra, under Mr. Hendl, added Berlioz's "Roman Carnival Overture" to its other offering, the "Marguerite" movement from Liszt's "Faust Symphony", after which Mr. Arrau performed Liszt's Piano Concerto No. 2.

Rudolf Conducts Haydn

The fourth concert had Max Rudolf as guest conductor. Beginning with Haydn's Symphony No. 86, Mr. Rudolf showed superior attainments, giving a reading in which the orchestral balance and suavity were a delight. This was followed by a fine interpretation of Hindemith's "Mathis der Maler" Symphony, and a felicitous one of Brahms's Symphony No. 1. A large audience showed enthusiasm for his work.

The Fort Worth Civic Opera and the Dallas Symphony on Nov. 23 gave here its Strauss bill, including "Salome" and the final scene from "Capriccio", which also had been presented in Fort Worth and elsewhere. With Mr. Hendl conducting admirably, "Salome" was sung by a cast headed by Brenda Lewis, in the title role; Walter Cassel as Jokanaan, and Martha Lipton as Herodias, assisted by young artists recruited from this area. Of these, the Narraboth of Bill Blankenship and the Third Jew of Charles May stood out. Sara Rhodes scored in the final monologue from "Capriccio". The sets, designed and executed by Peter Wolf Associates, were excellent. The production was directed by Elemer Nagy.

The Community Opera Guild gave its first production of the season on Dec. 1 at MacFarlin Memorial Auditorium, a double bill of Purcell's "Dido and Aeneas" (Continued on page 40)

Community Representatives Meet for 27th Annual Conference in New York

THE 27th annual Community Concerts Conference was held in New York from Nov. 29 through Dec. 11. The 52 field representatives and fourteen departmental executives of the New York and Los Angeles offices enjoyed one of the most stimulating conferences of recent memory.

A total of thirty musicales were held for the staff and committee guests in the Barbizon Plaza Theater. The Community group also attended a performance of "La Traviata", preceded by a gala banquet in the exclusive opera-club rooms at the Metropolitan Opera House. Greeting the representatives at the dinner were many of the leading Metropolitan singers, Rudolf Bing, general manager; and Francis Robinson, assistant manager.

They also attended concerts by the New York Philharmonic-Symphony conducted by George Szell, with Clifford Curzon as soloist; the Philadelphia Orchestra, conducted by Eugene Ormandy; and the Concertgebouw Orchestra of Amsterdam, conducted by Rafael Kubelik. Recitals attended were those of Conrad Thibault, Samuel Sorin, Szymon Goldberg, John Sebastian, and a joint recital by Robert Casadesus and Zino Francescatti. An exciting evening of ballet was provided by "The Nutcracker," given by the New York City Ballet.



Above: Standing, left to right, Herbert Fox, managing director of Community Concerts; Leonard Pennario, pianist; George London, bass-baritone; F. C. Schang, president of Columbia Artists; David Ferguson, president of Community. Seated, Nadine Conner, soprano; Marion Evans, director of Eastern and Midwestern field operations of Community; Mona Paulee, mezzo-soprano

Left: Standing, Igor Gorin, baritone; Salome Rothenberg and Gretl Waldapfel, Community representatives; Eugene List, pianist. Seated, Van Cliburn, pianist; Carroll Glenn, violinist; Harry John Brown, conductor

Left: Standing, Ada G. Cooper, of Judson, O'Neill and Judd; Charles Kullman, tenor; Mrs. Tucker; Eugene Conley and Richard Tucker, tenors. Seated, Robert Casadesus, pianist; Winifred Heidt (Mrs. Conley); Gaby Casadesus, pianist

A premier showing was especially held for the Community Concerts organization of the new feature-length film starring Todd Duncan, "Unchained". A curtain raiser to this performance was a new movie produced by the Bell Telephone Company, and starring Zino Francescatti, on the physics of sound.

In a lighter vein the Community Concerts organization invited its committee guests to a theater party at the new musical "Fanny", starring Ezio Pinza and Walter Slezak.

Among the social events was the opening luncheon at the Pierre Roof, a cocktail party with Mr. and Mrs. F. C. Schang, Jr. as host and hostess at the Hampshire House, a cocktail party at the home of Mr. and Mrs. Andre Mertens, the annual brunch at the home of Mildred Dilling, and the final office party on Saturday, Dec. 11, in the offices of the corporation in the Steinway Building. This was attended by all Community Concerts and Columbia Artists Management employees, all artists managed by Columbia Artists who were present in New York at the time, and many friends of Community and Columbia.

Regular conference sessions were held every morning in the Yacht Lounge on the thirtieth floor of the Barbizon-Plaza Hotel. During these meetings emphasis was placed on improving the services to the over 900 cities affiliated with Community Concerts, with special attention given to methods of improving campaign preparations, and new ways of making the campaign itself more effective.



Top row: Irene Straub, Leonard Exum, Edgar Kneedler, Jo Tapscott, Dick Suter, William Wollbrinck, Jack Howells, Josh Baldwin, William Miles, Louise Sparks, Edna Bush, Dorothy Schory
3rd row: Ben Hubbard, Mary Kelley, Thelma Hearn, Ebba Mattson, Edith Le Roy, Dorothy Donahue, Salome Rothenberg, Aurelia Ferguson, Pearl Summers, Inga Williams, Albert De Lorimier, Camelia Campbell, Anne O'Donnell, Ann Kieling, Georgia MacDonald, Adelia Caldwell, Doris Johnston, Frances Vandiver, Gretl Waldapfel
2nd row: Victoria Diehl, Florence Strandberg, Hester Grimm, Gay Sandelin, Gerald Devlin, Cleone Pottinger, Herbert Fox, Marion Evans, David Ferguson, Richard Yarnall, Amelia Sperry, Jeanne Waite, Arlene Steele, Lois Holler
1st row: Thomas Thompson, Mary Deacon, Kay Robinson, Patricia Baumgarten, John Sheldon, Tiny Stacy, Amy Wilcox, Margaret Blackburn, Pauline Walston, Harry Beall, Robert Stafford, Russell Simmons. Not in picture: Castle Crain, Joel Kimball, Gladys Ramsey, Lucille Schreiner

RECITALS in New York

Martha Flowers, Soprano Town Hall, Dec. 6, 3:00 (Debut)

Martha Flowers, who has been singing in the European company performing "Porgy and Bess", made a brilliantly successful New York debut as winner of the Walter W. Naumburg Musical Foundation Award. Perhaps the most immediately appealing quality in her singing was its spontaneity. Whether she was performing a sophis-



Martha Flowers

ticated and witty song such as Ravel's "Le Paon" (one of the high points of the program) or a lyric and introspective song such as Wolf's "Morgentau", this charming young artist seemed to make it part of herself and to radiate her joy in singing it. The voice is naturally lovely, with round silvery top tones. Miss Flowers should keep working on the lower voice, improving support and evening out the scale, for once she has developed its full potentialities she will have an enviable instrument indeed.

The soaring quality and flexibility of her singing came to the fore in Benjamin Britten's cycle, to poems by Auden, "On This Island". These are curious, somewhat recondite songs, which she interpreted vividly. Delightful was a little cycle by Alexei Haieff, "In the Early Hours", four mischievous songs that manage in a few bars each to evoke a mood or paint a character. Miss Flowers reveled in their humorous possibilities.

She opened her program with Bach's "Bist du bei mir", followed by the aria from the "Passion According to St. John", "Zerfließe mein Herz", with flute and English horn obbligatos. Schubert and Schumann lieder led to a French group that Miss Flowers sang particularly well. It was made up of Debussy's "De Fleurs" (in which the performance would have been even better with firmer support and resonance in the lower range); Sauguet's "A une Sainte le jour de sa fête", piquantly projected; and three Ravel songs. Among the many pleasures of the recital was the exquisite playing of David Garvey, an accompanist of rare sensitivity.—R. S.

Alma Trio Town Hall, Dec. 7

Admirable teamwork and a beautiful balance of sonorities characterized the second concert in the series devoted by the Alma Trio to the chamber music of Beethoven. The three expert musicians have learned the difficult art of making a small ensemble sound like more than just the sum of its parts.

The initial C minor Trio, Op. 1, No. 3, started things off in the most flowing and ingratiating manner. In particular the Andante theme and variations were unfolded with unity as well as imagination. From this early Beethoven, cellist Gabor Rejto and pianist Adolph Baller took a flying leap to the late D major Cello Sonata, Op. 102, No. 2. The Adagio was searching, but Mr. Rejto might have supplied more of that *sentimento*

d'affetto the composer specifically calls for, while the tight-knit texture in the final fugue threatened once or twice to unravel during a climax.

In the Violin Sonata in G major, Op. 96, it was Maurice Wilk's turn. The second movement, one of those earnest, measured cantilenas of Beethoven's, sounded lovely at Mr. Wilk's hands, and he invested the beginning and ending Allegros with sunshine.

The so-called "Ghost" Trio, Op. 70, No. 1, is notable chiefly for its Schubertian slow movement, which was performed by the trio in a truly haunting style of romantic melancholy. In pace, volume and quality of tone, their performance came very close to perfection. —F. M.



Nell Tangeman

Nell Tangeman, Mezzo-Soprano Town Hall, Dec. 8

Nell Tangeman, who can always be depended upon to provide an interesting and adventurous program, gave the first performance of the aria "Let the lids of your eyes", from "In Gaudama's House" by Alan Hovhaness, in this recital and won a deserved success with it. Mr. Hovhaness conducted the ensemble, which consisted of Gloria Agostini, harp; Harry Shulman, English horn; Walter Rosenberger, percussion; and Carroll Bratman, timpani. The sounds of this score are fascinating, for Mr. Hovhaness has a wonderful sense of tonal blending and exotic timbres. Yet for all its transparent simplicity this music is profoundly eloquent, far more appropriate to the thoughts of Buddha than a swollen, pompous, sentimental style would be. The voice part is an integral part of the design.

Another highlight of the program was the group of Aaron Copland songs at the close, consisting of two from the Emily Dickinson cycle, "Heart, we will forget him" and "There came a wind like a bugle"; and two folk-tune settings, "Simple Gifts" and "Boatmen's Dance". To all who know Martha Graham's "Appalachian Spring" the song "Simple Gifts", which Copland has used so beautifully in his score, has a special meaning. Miss Tangeman sang it eloquently. The program opened with four Verdi songs, one of which, "Lo Spazzacamino" ("The Chimney Sweep") is a delightful vignette, and deserves to be sung oftener than it is. A group of Strauss Lieder followed.

The three Berlioz songs, "Les Champs", "Le Spectre de la Rose", and "Zaïde", have long since fallen into deserved neglect, but it was interesting to hear them from an historical point of view. The Letter Scene from Massenet's "Werther" was Miss Tangeman's sole excursion into the operatic repertoire on this program. In view of the high quality of this program one was willing to discount the fact that she was not in good voice much of the time. Her interpretations were consistently intelligent and vivid, no matter what her

vocal difficulties. Gibner King was the accompanist. —R. S.

Conrad Thibault, Baritone Town Hall, Dec. 9

Mr. Thibault's popularity, gained in concert and radio appearances during some years, was evidenced in his recital by the size and devotion of his audience. The program began with airs by Peri, Durante, Cesti and Falconieri, sung with a sober attention to detail. Particularly effective was Mr. Thibault's singing in the tender and romantic vein, as in parts of the aria "E dove t'aggiri" from Cesti's opera "Il Pomo d'Oro". His voice, when more dynamic effects were sought, yielded its familiar resonance and virile quality, but also some roughness in passages of stress.

A group of four Brahms lieder were among his more sympathetic offerings. "Von ewiger Liebe" was sung with sincerity, and the climax developed with a good sense of drama. "Trois Ballades de François Villon" by Debussy seemed less in Mr. Thibault's vein, in grasp of musical idiom and feeling for pathos.

Encores began after the German and French groups, and the concert became rather informal, with the singer on occasion addressing his audience genially. The latter group in English included the aria "Lord God of Abraham" from Mendelssohn's "Elijah"; the Bach-Gounod "Ave Maria"; "The Battle Hymn of the Republic"; two folk songs, "The Nightingale" and "Black Is the Color of My True Love's Hair", both arranged by Clifford Shaw, and billed as "first performances"; "Diana" by Harvey Enders; and John Duke's "In the Fields" and "Wine and Water", also listed as premieres. The accompaniments were played with adaptability by Alderson Mowbray. —R. M. K.

Burl Ives, Folk-Song Singer Town Hall, Dec. 11

Town Hall was packed with an audience eager to welcome Burl Ives, who had not given a recital in New York for several seasons, having been busy roaming about the world, performing and collecting new material, writing books, appearing on television, and pursuing other activities. One of the reasons that Mr. Ives is such a compelling singer of folk songs is that he finds people fascinating, people of all sorts and conditions such as those who figure in the songs he sings. Thus, in introducing the Irish-American ballad "Cod Liver Oil," he mentioned the fact that it was always a great favorite in a local tavern on the upper West Side. An Irish song, "Three Lovely Lassies", was performed for him by a girl in the west country of Ireland, where he was wandering one day, two summers ago.

Although much of the program was light and humorous in content, Mr. Ives showed that he could strike a deeper vein in his moving performances of "She Moved Through the Fair" and "The Wandering of Old Aengus". He also achieved a stirring rhythmic compulsion in "Brennan on the Moor". Encores were many, and the audience joined in the choruses of several songs. —R. S.

Mara Linden, Soprano Town Hall, Dec. 12, 2:30

Mara Linden, making a return to Town Hall after an absence of three seasons, assembled an unusually interesting and well-balanced program that

reached its high point in a group of Brahms duets for soprano and mezzo-soprano. It was also in these songs, for which Janelle Jaynes was the assisting vocalist, that Miss Linden made her greatest impression as a singer of considerable vocal ability, equipped with a fine sense of musical characterization. Earlier, in arias from Purcell's "Don Quixote" and Mozart's "Il Re Pastore", as well as in a Schumann group devoted to settings of poems by Byron, she disclosed some uneasiness in the upper range and a tendency to flatten in the lower range. The Mozart aria, particularly, required more effort on Miss Linden's part than it should have, and the Schumann songs, while vocally less demanding, still had obstacles that served to preoccupy the soprano with matters more technical than expressive. With the Brahms duets and the group of five folksongs that followed, however, the soprano gained in freedom of delivery and brought real warmth to her singing. Her accompanist was Tibor Kozma. —C. B.



Moura Lympny

Moura Lympny, Pianist Carnegie Hall, Dec. 12

Returning to New York after an absence of three seasons, Miss Lympny reaffirmed her status as one of today's major pianists, in a program restricted to four masterpieces: Beethoven's E major Sonata, Op. 109; Mozart's C major Sonata, K. 330; Brahms's Paganini Variations, Book II; and Chopin's 24 Preludes, Op. 28. The great virtue of the English-born pianist's playing was its honest realization of the music at hand without the apparent intrusion of a specific personality between the composer and the auditor. It was pure music-making, in which everything had been worked out with the utmost care, intelligence, and musicianship, and the resulting interpretations could be set forth as models: The tone was always beautiful; the texture absolutely clear; the technique as smooth as silk, with no strain apparent in either the awkward final variation in the Beethoven or the fiendish Brahms variations; the sense of style unerring; the phrasing precise.

In the Beethoven sonata, Miss Lympny chose sane tempos for the opening Vivace and the succeeding Prestissimo so that the music could be heard to its full value. The setting forth of the theme of the third movement was a beautiful example of legato playing, and the subsequent variations were full of mood and color. The slow movement of the Mozart sonata was again a small miracle of singing tone and smooth legato. The Brahms variations probably represented the peak of the pianist's achievement; without skimping on the bravura aspects of the work, she contrived to make it lyrical as well, increasing its beauty and interest for the listener.

Presenting Chopin's 24 Preludes in unbroken sequence is a formidable (Continued on page 35)

ORCHESTRAS in New York

Little Orchestra Offers Opera about a Cockroach

Little Orchestra Society, Thomas Scherman, conductor. Vincent Abato, saxophone. Mignon Dunn, mezzo-soprano; Jonathan Anderson, tenor; Richard Sharretts, bass-baritone; the Four Heathertones; George Kleinsinger, narrator. Town Hall, Dec. 6:

Concertino da Camera for alto saxophone and chamber orchestra... Ibert Variations and Fugue on a Theme by Mozart, Op. 132... Kleinsinger "archy and mehitabel" (First concert performance)

George Kleinsinger, probably best known for his children's piece "Tubby the Tuba", has turned to the saga of archy and mehitabel for the subject of a one-act "back-alley" jazz opera. The philosophical, poetical cockroach and the raffish cat who was "toujours gai" are just as lovable as ever in Joe Darion's astute libretto, based on the famous characters created by Don Marquis, and the composer has provided a slick, amusing, if conventional, score for a work that should have much currency among opera workshops. A narrator carries the tale along as archy persuades mehitabel—after an affair with the tomcat bill—to become a respectable household cat, only to see mehitabel return to her disreputable companions and promiscuous ways in shinbone alley. Mr. Kleinsinger, who served as narrator, has scored the music for flute, oboe, two clarinets (alternating with saxophones), bassoon, two trumpets, horn, two trombones, solo violin, traps, guitar, bass, and piano. Standard jazz melodies and harmonies form the materials, which are given lively, elaborate arrangements in the best Broadway musical-comedy tradition.

Thomas Scherman conducted a nicely brash performance by his musicians, and the three principal roles were in the capable hands of Mignon Dunn (mehitabel), Jonathan Anderson (archy), and Richard Sharretts (bill). The tricky music for the chorus of back-alley cats was well sung by a female quartet that calls itself the Four Heathertones (Bi Brent, Marianne McCormick, Nancy Swain Overton, and Jean Swain). Max Leavitt gave the performance a skeletal staging that added considerable visual humor to the work, and the Little Orchestra's serious-minded audience appeared to enjoy itself hugely.

Ibert's entertaining Saxophone Concertino, now twenty years old, with the solo part admirably played by Vincent Abato, and Reger's luscious Mozart Variations filled the first half of a thoroughly pleasant evening in the concert hall. —R. A. E.

Curtin Is Soloist With Philadelphians

Philadelphia Orchestra, Eugene Ormandy, conductor. Phyllis Curtin, soprano. Carnegie Hall, Dec. 7:

RICHARD STRAUSS PROGRAM
"Don Juan"; Four Last Songs; Final Scene from "Salome"; "Also Sprach Zarathustra"

Among the younger generation of American singers I know none who is more intelligent, more versatile, and more technically accomplished than Phyllis Curtin. Her voice is not sensationally large or rich in color, but it is beautiful, and she uses it with impressive skill and perceptiveness. Her performance of the Four Last Songs of Richard Strauss in this concert was deeply moving. Not only did she capture the poignant moods of each poem, but her singing of the



S. Kalisher

George Kleinsinger, left, and Joe Darion studying the score for their opera "archy and mehitabel." Inset, the protagonists as pictured in the famous Herriman drawings

soaring phrases and daring leaps in the vocal line revealed a kind of vocal mastery that is very rare these days. Miss Curtin did not "ham up" these songs (perhaps to the disappointment of some of her listeners) but sang them purely, with classic dignity and simplicity.

To few human beings is it given to write such serenely lovely music as these four songs composed by Strauss at the age of 84. They breathe a wonderful sense of reconciliation with death and affectionate farewell to life, the mood of a man who has completely fulfilled himself. The highly original word-setting and treatment of verbal rhythms, the miraculous scoring, the transparent texture of these works reveal a master architect as well as a great poet in tone.

Mr. Ormandy provided a supple and sensuous accompaniment for the songs. His interpretation of "Don Juan", however, was much too filed and polished. It lacked the rhythmic buoyancy, youthful passion, and overwhelming exuberance inherent in the music. Things were more exciting in the last scene from "Salome", which Miss Curtin sang well but not as vividly as she has at the City Center with the New York City Opera. Strauss's parody of Nietzsche (which has about as much relevance to Nietzsche's "Also Sprach Zarathustra" as Gounod's "Faust" has to Goethe's "Faust") has worn fearfully thin, but the orchestra played it with irresistible bravura. —R. S.

Prayers of Kierkegaard Set by Samuel Barber

Boston Symphony, Charles Munch, conductor. Leontyne Price, soprano. Schola Cantorum, Hugh Ross, director. Carnegie Hall, Dec. 8:

Symphony in D major, No. 53... Haydn
Two "Gymnopédies" ... Satie
"La Mer" ... Debussy
"Prayers of Kierkegaard," Op. 30
Samuel Barber
(First performance in New York)

The cantata-like setting of verses from the writings of the Christian philosopher, Kierkegaard, by Samuel Barber, was the high point of interest and novelty in this variable performance. Its six sections include a male chorus (with repetition by full chorus), soprano solo, chorus, three soloists with chorus, triple chorus, and chorale. The writing is free and wide-

ranging in style; there is modal and classic harmony as well as atonality; the construction is tight and always meaningful, and there is no want of dynamic coloration, either chorally or orchestrally. As a musical work, it has undeniable power and persuasion, but one may hesitate to espouse it as a true evocation of the thoughts of Kierkegaard. Miss Price, aided by Mary McCurray, contralto; and Earl Ringland, tenor, sustained the devotional quality of the solo passages and contributed significantly to what must be judged a distinguished performance. The work was well received by a large audience and Mr. Barber was brought forward to acknowledge the applause.

The "Gymnopédies" are seductive little pieces as played in the Debussy orchestration, and Mr. Munch extracted all of the delicacy of their wry flavor. "La Mer", on the other hand, was fussy, episodic and unenchanting, which was a pity since this once was one of the Bostonians' most exciting achievements. —R. E.

Wayenberg Returns As Philharmonic Soloist

New York Philharmonic-Symphony, George Szell conducting. Daniel Wayenberg, pianist. Carnegie Hall, Dec. 9:

Sinfonietta ... Janacek
Rhapsody on a Theme of Paganini ... Rachmaninoff
Symphony No. 2 ... Sibelius

This program was marked by the return of the Dutch pianist Daniel Wayenberg, who appeared with the Philharmonic last season and is currently making his second American tour. Mr. Wayenberg combined in his



Daniel Wayenberg

playing just the right amounts of explosive energy and sensitive tone painting to make the oft-tried Rachmaninoff vehicle sound as fresh as the day it was born, twenty years ago. His manner was one of consummate musical authority and firm technical command. If, in certain sections, he applied a little too much pressure, making more of the work's bold outlines at the expense of inner balance and tending to rush the pace of its rich flow of ideas, he never exceeded the bounds of good taste. The hearty exuberance of his performance was offset by moments of quiet deliberation that revealed emotional sincerity and poetic gift. Added to this was the close co-operation of Mr. Szell, who seemed to be at one with Mr. Wayenberg throughout, making the orchestral accompaniment not a thing of the background but a vibrant part of the musical whole. Janacek's bright, brassy Sinfonietta was performed in honor of the centenary of the Czech master's birth, and the Sibelius Symphony was offered in observation of the composer's ninetieth birthday on Dec. 8. —C. B.



Thomas Scherman

Berlioz Work Repeated For Fourth Year

The Little Orchestra Society drew a capacity audience to Carnegie Hall for its fourth annual performance of Berlioz's "L'Enfance du Christ", on Dec. 10. Given exactly a hundred years, to the day, after the premiere under the composer's own direction, this performance again underlined that rare quality of perennial freshness in Berlioz and the ability to say old things in utterly new and original ways. "L'Enfance" has, of course, a charm and a studied eighteenth-century simplicity which is far from characteristic of his work, but it continues to come off wonderfully. And there is a hearing of it as moving a religious experience as that of a Bach passion or a Handel oratorio.

It is, perhaps needless to say, the chef-d'oeuvre of the Little Orchestra Society's repertoire, and its quality remains constant with the passing years. The participants, as in all past performances, were Mary Davenport, Leopold Simoneau, Martial Singher and Donald Gramm in the solo parts; the New York Concert Choir, directed by Margaret Hillis; and Thomas Scherman, conductor. All gave the utmost devotion to their tasks and performed superbly. Particularly notable was the fine diction of the choir. For once one heard a chorus that could sing French intelligibly. —R. E.

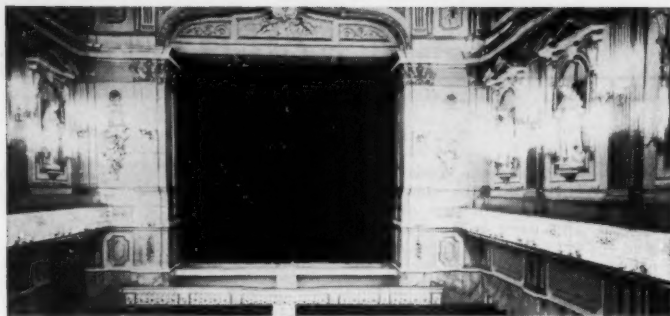
Munch Conducts Stravinsky's Orpheus

Boston Symphony, Charles Munch, conductor. Carnegie Hall, Dec. 11, 2:30:

"Brandenburg" Concerto No. 6... Bach
"Orpheus", Ballet in Three Scenes... Stravinsky
"Prayers of Kierkegaard"... Barber

Mr. Munch repeated Samuel Barber's "Prayers of Kierkegaard" from his program of Dec. 8, but the first half of the program was new and admirably chosen. There can be little question by now that "Orpheus" is one of Igor Stravinsky's masterworks. It is a score of the utmost concentration and transparency of workmanship. For those who associate emotion in music with sobbing strings, frenetic brasses, and turgid climaxes this music is a hard nut to crack. For Stravinsky will have none of the devices of the nineteenth-century romanticism or twentieth-century expressionism. He takes the Bach cantatas as his inspiration, and he makes every note count. The score is prevailingly quiet; the dynamics are subtly handled. Yet, if one knows what is happening in this music, how eloquent, how tender, how compassionate it is!

Mr. Munch might well have taken a leaf out of the composer's notebook and conducted "Orpheus" with greater vitality of detail, rhythmic definition (Continued on page 31)



The Piccolo Teatro of Naples after restoration

Giulio Parisio

Naples Restores Historic Theater With Revival of Paisiello Work

By CYNTHIA JOLLY

NAPLES ALWAYS an inviting spot for operatic pilgrimages, Naples has added to its lustre in this respect by reopening its Court Theatre—the Teatro di Corte—severely damaged by bombs in 1943.

It will be rechristened the Piccolo Teatro and will take its place alongside others of that name in Florence and Milan, suitable for the performance of small-scaled operas.

None of the others will have so illustrious a history as Naples' little theater, however; it was in existence long before the San Carlo Opera House was built, and it has had musical directors such as Paisiello and Cimarosa, not to mention Alessandro Scarlatti and Porpora.

It was the playground of Spanish kings and viceroys when, for reasons of etiquette, they could not attend public performances and wanted to see their cloak-and-dagger comedies and lavish spectacles at their ease in the very heart of the Royal Palace. In the early seventeenth century, a room facing the sea, on the ground floor, was used for the purpose. Nine years after its Venetian premiere, Monteverdi had his "L'Incoronazione di Poppea" staged here with a special company from Rome—the Compagnia dei Febi. It was even the subject of complaint that visiting troupes of players and singers were more feted than the august personages who visited the Royal Palace for reasons of state!

Cultured Viceroys

Many a viceroy would try his hand at forming an "Accademia", in order to collect around himself artists of worth and spirit. One, the protector of Cervantes, even insisted on the writing of plays in verse, as he was himself a poetaster! The last viceroy created the Accademia that did most for musicians, by encouraging the performance of heroic operas for special occasions.

When, however, the San Carlo was founded in 1737 by Carlo Borbone, the court theater changed its nature and turned its attention to the lighthearted Neapolitan *opere buffe* which were then all the rage. It fell to an opera of Paisiello's,

"L'Idolo Cinese," to inaugurate the new tradition—just as it was the destiny of this composer again in 1954 to launch the theater's phoenix-like rise from wartime ashes. This time the opera was an adaptation by Giambattista Lorenzi of "Don Chisciotte delle Mancia", a work written in 1769 by Paisiello.

The choice was apt, and the revival well justified, even though there are other better-known operas by this composer, such as "Nina Pazza per Amore", which are generally acknowledged to be beautiful, but are seldom performed. The theme of the work chosen was appropriate, for the enterprise of rebuilding and restoration was an act of faith such as Don Quixote might have warmly approved. There was also, perhaps, a delicate reference to the Spanish dynasty, which, whatever its defects, gave so much artistic encouragement to Naples.

The theater has been provided with a small revolving stage, up-to-date lighting equipment, and new artists' rooms. The renovated auditorium resembles an elegant ballroom in white, gold and red. The original *papier-maché* statues of the Muses are back in their old niches, and new friezes and ceiling frescoes in period style have been added by modern artists. Those who saw this auditorium before the war, when operas such as Cimarosa's "The Secret Marriage" were performed there, say that it has kept its genuine atmosphere of opulent, easy-going magnificence. The only trouble found on the first gala evening was that the seats were too close-packed for the greatest comfort.

The opera revived for that occasion belongs to the later stage of Neapolitan *opera-buffa*, when the new romantic, "pathetic" note was beginning to make itself felt. One Italian critic put the matter well when he called the work "a laboratory for Mozart", but Bellini is also foreshadowed. The librettist, Lorenzi, was concerned only with poking fun at Don Quixote as seen through the eyes of two Neapolitan ladies and their foppish gallants. But Paisiello evidently thought

better of the theme, and gave some highly expressive arias and duets to the Don, which characterize him much more fully. The work was transcribed from the autograph score, in the original three-act length, by Jacobo Napoli. It proved long-winded but excellently carried out. Its worst musical defect is unevenness; less inspired passages are followed by delightful sequences, inventive, spontaneous and vital. The story provides a framework for episodic adventures, but the end is somewhat lame. Nevertheless, it needs chiefly a little more shaping; the score contains enough valuable musical material to make a fine addition to the eighteenth-century comic-opera repertory, provided some stage director has the courage to tackle its libretto and revise it to fit modern stage requirements.

Naples wanted to show off its newly equipped modern stage, and the work gave many opportunities for legerdemain. Don Quixote went on aerial horseback rides, assisted at magic transformations, and, aided by a dummy, charged realistically at the impudent windmills. The little stage was kept fully occupied from start to finish, under the stage management of Cristini. Franco Enriquez, a young man experienced in television, was the director of the lively spectacle. The conductor was Vittorio Gui, who was in his element with this work, and imparted a precise, crisp style to the San Carlo Orchestra. Hugues Cuenod, Swiss tenor of wit and talent, portrayed Don Quixote to the life. His Sancho Panza, a Leporello-like character, was well played by Giuseppe Valdengo. Melchiorre Luise, buffo baritone, played an amusing suitor who sang in dialect. The spirited ladies were impersonated by Alda Noni and Graziella Sciutti. The settings, the work of a young artist, Luca Crippa, showed a strong sense of color combinations.

All in all, a successful reopening of a famous theater, for which everyone hopes for an illustrious future.

American Music Heard In Minneapolis

MINNEAPOLIS—The 52nd season of the Minneapolis Symphony, under musical director, Antal Dorati, an excellent program builder, has included a concert performance of "Elektra". Soloists were Dorothy Dow, Martha Lipton, Frances Yeend and Lawrence Winters. Presented at the second of the eighteen subscription series concerts, Strauss's work did not find the Symphony in its top form as yet, but the performance was convincing and exciting. Miss Dow scored a personal triumph of considerable proportions.

The Macalester College Choir, Ian Morton, conductor, was the guest organization on Dec. 3, when Stravinsky's "Symphony of Psalms" and Ravel's "Daphnis and Chloe" were performed. The chorus' work was excellent, strong, accurate and mature. The "Symphony of Psalms" seems to have worn very well, but to this writer "Daphnis and Chloe", complete, seemed excessively long. The first and second suites for concert performance—or even the second alone—give

a good sampling of the work.

Uncommonly interesting was a program of American music, heard on Nov. 26. The greatest impression on listeners was made by the new Violin Concerto written for and dedicated to concertmaster Rafael Druian by Earl George, member of the music faculty of the University of Minnesota; and the Second Symphony by Paul Creston. Mr. George, well known hereabouts for his work in smaller forms, showed his knowledge, ability, skill and flair for writing in an extended form, and the Creston Symphony proved to be equally attractive to the audience. Both composers were present to accept applause.

Another visitor to the Twin Cities was Ernst Toch, who heard his Second Symphony played at the concert of Nov. 12. (He had served for five weeks at Macalester College and Hamline University in St. Paul, as visiting professor in their Divisions of Humanities.) The occasion was a complete success.

The opening concert, on Oct. 30, consisted almost entirely of the Brahms and Beethoven Third Symphonies, which are not precisely Mr. Dorati's forte. But later concerts found him conducting large works by such composers as Tchaikovsky, Prokofiev, and Respighi, which he handled with spirit and fire.

At a later concert, Zino Francescatti read the Brahms's Violin Concerto with poetic expression, deep comprehension, beautiful tone and complete technical mastery. Leonard Rose, relatively unknown here, triumphed in the Dvorak Cello Concerto, showing insight into its musical meaning and beauty of expression.

In the University Artists Course, under the direction of James S. Lombard, Roberta Peters displayed her lovely voice on Oct. 11. The Old Vic gave three performances of "Midsummer Night's Dream", Oct. 22 and 23. The show was beautifully mounted and costumed, but in large Northrup Auditorium its wonderful lines were sometimes inaudible to the audience.

A change of pace was afforded by Yma Sumac, and her company of Andean dancers and drummers. This production seemed like good night club fare.

Ballet has fared well here this fall. The London Festival Ballet company appeared in this city, Nov. 15 to 17. Nora Kovach and Istvan Rabovsky were particularly liked. The Ballet Russe enjoyed a successful stay. Maria Tallchief was singled out for particularly enthusiastic applause after her appearances.

Eugene Istomin was heard as piano soloist on Nov. 30, proving a performer of great promise and considerable present accomplishment. His program included the "Waldstein" Sonata of Beethoven.

—PAUL S. IVORY

Dessoif Choirs To Sing Old Italian Works

The Dessoif Choirs have scheduled two concerts for the coming season. The first, at Town Hall, Jan. 26, will be devoted to a cappella works by Palestrina, and the second, at Carnegie Hall in April, to a complete performance of Monteverdi's "Vespers and Magnificat of the Blessed Virgin". Both concerts will be directed by Paul Boepple.

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TAPE RECORDERS

RECORDS / AUDIO

*As a necessary adjunct to modern disk recording,
as a gadget in the home, tape is here to stay*

By JOHN T. URBAN

ANYONE who knew, among other things, what an electronic brain was thinking, who could give instructions to an automatic lathe, and who remembered every note of the B minor Mass, would be remarkably, if oddly, accomplished. A machine with these abilities deserves our attention.

The machine, as everyone knows, is the ubiquitous tape recorder, which has in one decade achieved a rise from obscurity to the status of a necessity—and a gadget.

It is a necessity as an original recording medium for modern disk recording and for much radio programming, and also for a clutch of highly specialized technical uses which, however fascinating, we must ignore for the moment. And it is a gadget or a necessity—or something in between—for more than a million of our neighbors, who record their own music, build a library of off-the-air recordings, or deep-freeze certain lowly domestic sounds for thawing at some moment of future nostalgia.

Our concern is with the second category—the “home” recorder and its potential of pleasure and trouble. “Home” because beyond a certain point amateur and professional are distinguishable only by the color of the ink in which they conduct their operations. The range of tape recorders is currently tremendous, with roughly a hundred different models at the present count, and more to come. By way of size, one can carry the smallest, the Amplifier Corporation’s Magnemite, off to a picnic, scarcely aware of its twelve pounds. The Ampex 300-C, a professional favorite, might conceivably turn up at a piano movers’ picnic, but otherwise stays pretty well put.

Two Categories

The appeal of the tape recorder lies in its versatility, its simplicity by comparison with other techniques, and its potential for high fidelity. But it should be stressed at once that tape is by no means automatically a high-fidelity medium. The field is divided, though not sharply, into those machines that are economical and convenient and those that provide real excellence at some cost. This division occurs presently somewhere in the neighborhood of \$300. Tape recorders intended for the layman of professional competence are exemplified by Magnachorder, whose lower-cost machines are suitable for hookup into high-fidelity systems.

The parallel division of intention separates those designed as “package” units from those to be co-ordinated with other high-fidelity equipment. Although not completely mutually exclusive, these categories overlap only partially.

Although the tape recorder ap-

pears to be the very newest thing under the Christmas tree, magnetic recording has a surprisingly long history. The first patent for recording sound on wire was issued in 1862, but it was not until 1898 that a Danish engineer, Vladimir Poulsen, evolved a workable wire recorder. Without the electronic amplifier, it could produce only a feeble sound through earphones; it nevertheless found commercial use as a dictating machine.

Developed in Germany

Not until the last war did the wire recorder come into wide use, largely for military purposes, and it was at this time in Germany that the first magnetic tape was devised, at first with paper, then later with a plastic backing. Unsolved problems remained, for the frequency response, though greater than the disk phonograph of the time, was limited even at a tape speed of 30 inches per second. And too, the backing cracked and separated from the magnetic coating.

The names of the Minnesota Mining and Manufacturing Corporation and of Ampex belong with the history of tape and recorder development. Research by these groups followed upon the German machine, the Magnetophone, in evolving improved manufacturing and recording techniques.

Today’s tape is the result of painstaking research, and any given reel of tape is itself the product of exacting techniques. The magnetic medium is an oxide of iron. “Rust, just plain old rust,” said an executive at the Reeves plant, patting a big drum of the stuff. Yes, rust all right, but pretty special. It’s red gamma iron oxide, Fe_2O_3 , tortured and sieved down to a particle size of one micron (a twenty-five thousandth of an inch) or less.

The backing, the plastic sheet that is the body of the tape, is usually of cellulose acetate, or in some special versions of extra-strong Mylar. One and a half thousandths thick, it is given a coating a half-thousandth thick of the iron oxide mixed with a plastic binder. Stripped and rolled on plastic reels, it is ready for the magnetic imprint of a recording head.

Most tape recorders are intended for a double function: recording and playback. On the recording side, the process begins with the electrical signal from a microphone, tuner, or pickup, which is amplified into a current sufficient to produce the necessary strength of magnetic field of an electromagnet called the recording head. Across this head is drawn the tape, upon which the fluctuations of the magnetic field remain imprinted in a permanent pattern of magnetization.

The magnetic pattern, if it were to become visible, would somewhat resemble a bird’s eye view of a

corduroy road built of logs of greatly differing sizes. It can in fact be made visible, by a highly refined version of the high-school student’s experiment of sprinkling iron filings on paper around an ordinary magnet.

On the playback side, the process is essentially just as simple. A tape with previously imprinted magnetic patterns is drawn across the playback head, which transmutes the magnetic fluctuation into an electrical current. This current, like that from a phonograph cartridge, is then amplified sufficiently to power a loudspeaker. And we can add that, as with magnetic cartridges generally used in high-fidelity systems, the current from the tape playback head is on the small side and must be given a preliminary boost on its way to the amplifier by means of a pre-amplifier.

And that’s all.

Everything else about a tape recorder has to do with how well these things are done, and with what kind of versatility and accuracy with respect to speed, control, and co-ordination with other equipment. The tape must travel across the heads with a nearly perfect constancy, just as the rotation of a phonograph turntable must be constant, or fluctuations of pitch will result. To get good high-frequency response the gap between the poles of the electromagnets, the heads, must be on the order of five ten-thousandths of an inch, accurate and in perfect vertical alignment. And as always, the electronic circuits must not introduce distortions of the signal.

Equalization

In addition to solving these problems, the recorder must cope with the tape’s own natural “recording curve”. That is, equal signal strengths at different frequencies (pitch, in the original sound) do not produce correspondingly equal intensity of magnetic pattern, and some method of equalizing must be introduced. This might be done either in recording or playback; standard practise is to combine the two.

And we need controls—controls for the tape transport mechanism, forward and rewind, and controls for the recording and playback levels and balance.

We can now turn our attention to the various ways of coping with the foregoing problems, finding a few criteria by which recorders may be evaluated. Specific recommendations have no place here, for there are far too many different models, each with its own virtues of economy, convenience, flexibility or excellence. It need hardly be added that all these virtues in one package would make a fine fantasy. In any case, here are some of the important factors in the in-

evitable compromise in selection.

What kind of connections are provided? Our Category One, or “package” unit, may have provision for an input from a tuner and such, but may well have no provision to hook the output from the playback side into a separate amplifier and speaker system. A jack marked “External Speaker” is intended only for the substitution of a larger speaker for the necessarily small one in the recorder case. Category Two, on the other hand, which is nearly synonymous with “expensive” will almost certainly have provision for such connection.

If the recorder is to function with its own amplifier and speaker, are these adequate and satisfactory to the ear? By necessity a small recorder is in the table-radio class with respect to sound; better sound is expensive and space-consuming. Nevertheless, there are differences to hear.

Pitch Variation

How much “wow” and “flutter” are present? Any lapse from perfect constancy of tape-speed results in periodic fluctuation of pitch. At the upper allowable limit of .5 per cent, this may become disturbing to the sensitive ear; professional standards are .2 per cent or less. A really positive and stable tape-transport mechanism is essential in the professional category, and while the amateur may not demand quite so much, he should both check the maker’s specifications and consult his ear. A steady tone, as sustained piano notes, will expose speed deficiencies. For speech alone, of course, it is much less important.

The frequency range, and thus the fidelity of a recorder, is in large part determined by the tape speed. High frequencies require high speeds; the normal professional speed is fifteen inches per second, while for certain specialized purposes thirty may be used. Not long ago the rule of thumb was: the upper limit of frequency equals tape speed multiplied by 1,000. Through design improvements, many recorders with a 7.5 inch per second speed are capable of handling frequencies well over 10,000 cycles per second, or nearly equal to the best disk recordings. A series of decreasing speeds, down to 15/16 of an inch per second, multiplies the time of recording where fidelity is not important.

Two-track recording is a convenient means for doubling the playing time of a tape. The first track is recorded on one edge, rather than the usual middle, of the tape; the reels are then reversed for a second track on the opposite edge. There is only one disadvantage: such a tape cannot be edited, for like Siamese twins, one track cannot be

(Continued on page 39)

Brahms Omnibus Led by Walter

BRAHMS: Symphonies Nos. 1, 2, 3 and 4; "Tragic" Overture; "Academic Festival" Overture; Variations on a Theme by Haydn; Hungarian Dances Nos. 1, 3, 10 and 17. *New York Philharmonic-Symphony, Bruno Walter conducting.* (Columbia SL 200, \$29.95)***

THERE probably are as many recordings of the Brahms symphonies in the LP catalogues as of any other single compositions whatever. But there have been none, until now, under the baton of Bruno Walter. The present de luxe omnibus, therefore, which holds not only all four of the symphonies but a generous bonus of three other major Brahms works for orchestra, plus the dances, is a cause for real rejoicing. It would be a tragedy indeed if the Brahms performances of Bruno Walter were not preserved in this manner for posterity, for he is one of the great Brahms interpreters of our day.

We shall not at this late date go into a discussion of Brahms's orchestral music, which probably is only slightly less familiar to the average music-lover than that of Tchaikovsky. We would like to say a word or two about Mr. Walter's conducting of it, however. It is, first of all, thoroughly German, although not in that philosophically ruminative and obscure sense that sometimes applies to so-called "profound," but really heavy-footed and uninspired, readings of German music of the Romantic period.

It is light in texture, essentially simple, open and sunny as was the composer himself by nature, and it gives the lie forever to the nonsense that Brahms's orchestration frequently was dark-brown and muddy in character. With such care in phrasing and insistence upon cleanness of the separate voices of the ensemble in the polyphonic manner as Mr. Walter demands, there can be no question of darkness or murk. All becomes crystal clear.

At the same time, however, he does not attempt to give the music an added buoyancy by heavily underscoring salients, picking up the tempo, dramatizing the dynamics or in any way promoting individual features. His readings are straightforward, close to text and completely, though not stuffily, respectful. Brahms will wait a long time to get another conductor as devoted and sympathetic.

The recordings all were especially made for this present handsomely-packaged collection, some in Carnegie Hall, some in Columbia's New York studio, and they are not all equally good from the engineering viewpoint. A few sides tend to blur and distort toward their centers. There are extended program notes, illustrated, by the British music critic Neville Cardus.

—R. E.

Clarinet Contrasts

MOZART: Concerto in A major for Clarinet and Orchestra, K. 622. *Reginald Kell, clarinet; Zimmler Sinfonietta.* **BRAHMS:** Trio in A minor, Op. 114, for clarinet, cello and piano. *Reginald Kell, clarinet; Frank Miller, cello; and Mieczyslaw Horszowski, piano.* (Decca DL 9732, \$5.85)***

THE limpid tonal quality and technical wizardry of Mr. Kell are shown in two more performances on a single disk. For the Mozart work, in which he is adeptly accompanied by the leaderless Zimmler Sinfonietta, of

Boston, the clarinetist plays with a certain forthright and infectious quality, in keeping with the playful and *galant* nature of the work. In the Brahms trio—one of the truly delectable later chamber works of this master—he adopts a somewhat soberer style. The interplay of the three instruments, in a relaxed and mellow spirit, is a truly rewarding experience, with the ripe mastery of Mr. Horszowski at the piano providing a secure groundwork, and Mr. Miller's cello filling out the design in exemplary fashion. For the Brahms performance especially, this is a recording for the musical connoisseur.

—R. M. K.

Briton Honored

VAUGHAN WILLIAMS: "A Sea Symphony"; Incidental music for "The Wasps." (London LL 972/3, \$11.90)***. Symphonies No. 4 (LL 974), No. 5 (LL 975), No. 6 (LL 976), and No. 7 ("Antarctica") (LL 977) (all London, \$5.95 each)***. *London Philharmonic, conducted by Sir Adrian Boult, assisted by the Philharmonic Choir and incidental soloists.*

LONDON RECORDS honors, with new recordings of five of his symphonies, the indestructible Ralph Vaughan Williams, who celebrated his 82nd birthday this year with a lecture tour of the United States. The recordings are good ones, and we have the word of the composer that they assuredly satisfy him for, at the finish of the Sixth Symphony, his own voice is heard thanking the participants and commending them for their devotion.

Reviewing so many of Vaughan Williams' major works *en masse*, one is struck more forcefully than ever by certain hallmarks of his style. One is confirmed, of course, in his knowledge that the composer is a master orchestrator and instrumental colorist and that he handles large tonal masses and performing bodies with consummate ease. One also is impressed with the obvious error of those who still mistake Vaughan Williams for some sort of British counterpart of the French impressionists and realizes that he is really an extension into the twentieth-century of nineteenth-century romanticism with only superficial obeisances to contemporary musical thinking, and those mainly technical in nature.

Most of all, perhaps, one is made doubly aware of the nature of his inspiration. A casual listener, hearing unidentified the recording of the Sixth Symphony, asked innocently what motion-picture score this music was from. A remarkably penetrating query! For the music of Vaughan Williams is "picture" music in the highest sense of the word. He is probably the most "visual" composer of today, not excepting Sibelius, and his work, consciously or unconsciously, teems with intellectual, topical and sensory ideas. The "Antarctica" and

Taste and Elegance

VIVALDI: "La Stravaganza." *Reinhold Barchet, violin; Helma Elsner, harpsichord; Pro Musica String Orchestra of Stuttgart, Rolf Reinhardt, conductor.* (Vox. DL 103, \$17.85)***

"LA STRAVAGANZA" was the appetite-whetting name Vivaldi gave to his Op. 4, which consists of twelve concertos for solo violin, strings and continuo. Dedicated to the Venetian nobleman, Vettor Delfino, the concertos are notable as some of the finest examples extant of the Baroque solo concerto in homophonic form. The thematic burden is carried by the *tutti*, in which the solo violin is not too prominent, but the solo instrument makes its contribution in the intervening passages of ornamentation, which are marvelously brilliant, frequently soulful and even romantic in appeal—a true representation of the *Prete rosso* (red-headed priest) whose life and art were to be consecrated far more to the glory of music than of the church.

The performance of Reinhold Barchet and his colleagues is matchless in taste and elegance. The elegance is not of the bloodless variety, however. Everything is vibrant with life and warmth and there is not a plodding, academic moment in the whole series of concertos as they move through the range of keys and alternating major and minor modes. An invaluable bonus with these records is the exhaustive program note by Joseph Braunstein of the Music Division, New York Public Library. Mr. Braunstein has given not only a penetrating background survey of Vivaldi, his life and times, but he has been at pains to analyze minutely the technical construction of each piece with printed illustrations of his points. In all, a profound and important addition to any library of early concerted music.

—R. E.

the "Sea" symphonies are, of course, frankly programmatic, but the ones with mere numbers also are graphic commentaries on the sights, sounds and feelings of the times; they are pre-war, war and post-war in their socio-musical discussion. Any man so attuned and so responsive to his day in history could scarcely exclude his powerful reactions to life from his creative imaginings.

Vocal participants in these performances include Margaret Ritchie and Isobel Baillie, sopranos; John Cameron, baritone; and Sir John Gielgud, speaker.

—R. E.

Russian Wedding

STRAVINSKY: "Les Noces"; "Pater Noster"; "Ave Maria". *Adele Addison, soprano; Doris Okerson, mezzo-soprano; Robert Price, tenor; Arthur Burrows, bass. New York Concert Choir and Orchestra, Margaret Hillis, conductor.* (Vox PL 8630, \$5.95)***

THE works contained in this disk were performed in an all-Stravinsky program by the Concert Choir a year ago, and Vox is certainly to be congratulated for making them available on disk, particularly since Miss Hillis' performances were hailed at the time as being as good as any one could hope to hear, including the composer's. The evidence here presented justifies those claims.

"Les Noces", which probably stands unique in musical literature as an expression of Russian folk ritual, makes a startling impact in this superb recording. The pervasive spirit and momentum of the performance has been realized by the unidentified engineers with hair-raising success, though a fine balance of vocal and instrumental forces is maintained throughout. The album also contains the complete English text, which might seem superfluous since the work is sung in English, but it proves a great boon to the listener, who on first hearing is likely to become hopelessly entangled in the eccentricities of Stravinsky's syllabification.

The inclusion of the Mass (1948) and the two motets (written expressly for the Russian Orthodox Church, the "Pater Noster" in 1926, and the "Ave Maria" in 1934) make the package a real bargain. By using a mixed chorus, Miss Hillis is unable to capture some of the austerity of Stravinsky's

own recorded performance of the Mass, which is sung by an all-male group, but she infuses a devotional quality into what the composer characterized as "cold music, absolutely cold" that one can hardly criticize as being out of place.

—C. B.

Also from Russia

RIMSKY-KORSAKOFF: "The Great Russian Easter Overture", and "Antar", Symphonic Suite. *London Symphony, Hermann Scherchen, conducting.* (Westminster 5280, \$5.95)**** In the wide gamut of effects these recordings are calculated to startle and delight the high fidelity enthusiast. It is true the conductor has taken some liberties with the tempos and dynamics of the scores, beginning the "Russian Easter" in a very deliberate, subdued vein and later giving full rein to the crashing sonorities of the religious processions and rituals. "Antar", which is really a symphonic suite, though originally issued as Rimsky-Korsakoff's Second Symphony, has some strong thematic similarities to passages in "Scheherazade" and "Le Coq d'Or". It is played with rich color.

—R. M. K.

BORODIN: "Polovtsian Dances" from "Prince Igor". **GLINKA:** Ballet music from "A Life for the Czar". *Bolshoi Theatre Orchestra and Chorus. (Colosseum 10110, \$5.95)** Excerpts from previously released complete performances, but designated a "new" high-fidelity edition. The recorded sound, inferior in the originals, has apparently been tampered with electronically (an echo chamber has been used to add depth and "realism"), but the result is still far below par.

—C. B.

KHACHATURIAN: "Masquerade" Suite. *L'Orchestre de la Société des Concerts du Conservatoire, Richard Blareau conducting.* (London LD-9100, \$2.95)*** Another recording of the popular suite, which offers five sections in various moods and tempos. The Nocturne is particularly rich and evocative, but to one listener the irony and subtlety that some commentators find in the music is not very apparent. The present orchestral reading is precise, yet colorful.

—R. M. K.

KEY TO MECHANICAL RATINGS

****The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.

*** Free from all obvious faults, differing only slightly from above.

** Average.

* Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

New Spanish Soprano

CANTARES DE ESPAÑA. Lily Berchman (Dolores Perez), soprano; Orquesta de Camara de Madrid, Montorio and Navarro conducting. (Montilla FM-28, \$5.95)**

DOLORES Perez Cayuela (Lily Berchman) is a young Spanish soprano gifted with a voice of striking natural power and beauty and with a lively musical temperament. Born in Madrid in 1928, she began singing early and at sixteen was already working at operatic roles. It was at the suggestion of a Spanish impresario that she took the stage name of Lily Berchman. By the time she won the international singing contest at Vercelli, in Italy, in 1953, however, she had resumed her own name, and it was as Dolores Perez that she made her American debut in Carnegie Hall on Dec. 5, 1954. In this recording, Miss Perez sings works by Turina, Breton and others. The richness of the upper voice, the vitality of her approach are evident in these songs. It will be interesting to hear her in other more varied and taxing music. She obviously has unusual talent and promise. —R. S.

Uninsky's Chopin

CHOPIN: Twenty-four Etudes, Op. 10 and Op. 25. Alexander Uninsky, pianist. (Epic LC 3065, \$5.95)***

SINCE more people know and love the Chopin etudes than almost any other piano music of comparable style and period, there will always be healthy disagreement about the interpretation of individual etudes, or even about the approach to Chopin. Mr. Uninsky plays them with great brilliance, and the sort of joy in their problems of dexterity that always communicates itself. Yet he is neither

dry nor unfeeling. Both of the C minor etudes, the "Revolutionary," Op. 10, No. 12, and the mighty Op. 25, No. 12, are performed with heroic sweep and strength. In some etudes, I cannot agree with the concept and rhythmic treatment, notably the etudes in E major, Op. 10, No. 3; in B minor, Op. 25, No. 10; and in A minor, Op. 25, No. 4. In others, his playing seems to combine bravura with fantasy in just the right proportions. My personal favorites among his performances are Op. 10, Nos. 1, 2, 7, 8, 9, and 12, and Op. 25, Nos. 3, 8, 9, and 12. —R. S.

Vivaldi and Others

VIVALDI: Symphony in B minor for Strings ("Al S. Sepolcro"); Concerto in C major for Orchestra ("Per la Solemnità di S. Lorenzo"); Concerto in B flat for Bassoon, Strings, and Cembalo ("La Notte"). Aldo Montanari, bassoon. Orchestra di Maestri di La Scala, Milan, Angelo Ephrikian conducting. **KROMMER-KRAMAR:** Concerto for Oboe and Orchestra. Frantisek Hantak, oboe; Brno Orchestra da Camera, Antonin Devaty conducting. **CORELLI:** Sarabande and Badinerie. Czech Philharmonic, Antonio Pedrotti, conductor. (Colosseum, CLPS 1029, \$5.95)*

IT will be noted that this album contains a fascinating variety of beautiful music. It will (alas) also be noted that it has been very poorly recorded, technically speaking, and I must add that the performances are in themselves not of outstanding quality. Franz Vincent Krommer (Kramarz, Krämer) (1759-1831) was one of the many Czech musicians of his time who settled in Vienna. In 1818, he became Imperial Court conductor and composer. His Oboe Concerto is wonderfully fresh and charming, and not the least bit academic. Incidentally, the second

Record Companies Cut LP Disk Prices

RCA Victor has announced a drastic cut in the prices of its twelve-inch long-playing records, effective Jan. 3. Those formerly retailing at \$5.95, \$4.85, and \$4.19 will now be priced at \$3.98. Many other companies have announced comparable cuts, which will be listed in the next issue. Prices of recordings reviewed in this issue were listed prior to the change and must be adjusted accordingly.

movement of the Vivaldi Symphony in B minor ("Al S. Sepolcro") is a slow movement with a marking on the label "Allegro ma poco" which is mysterious. —R. S.

Delicious Dozens

TELEMANN: 12 Fantasias for Harpsichord. Helma Elsner, harpsichordist. (Vox PL 8680, \$5.95)***

IT was the late Herbert Peyser who called my notice to Georg Philipp Telemann's "Fantaisies pour le Clavesin; 3 Douzaines" (as they were called originally) by presenting the Johannes Wolf edition of them to me for Christmas some years ago. This simple but marvelously fresh and invigorating music should serve admirably to call attention to a master who has long languished in the shadow of Bach, although Bach would have been the first to protest against such an unjust fate. (Telemann was, however, much the more famous of the two in their time.) Helma Elsner plays the first dozen of these Fantasias in this album in tasteful and straightforward

RECORDS / AUDIO

style. She is rather reticent in her treatment of the slow movements, but one would rather have too little than too much in such cases of necessary expansion or elaboration by the performer. This recording should help the cause of a composer who well deserves rediscovery on a large scale. —R. S.

Sibelius Samplers

SIBELIUS: Symphony No. 3, in C major, Op. 52. Symphony No. 7, in C major, Op. 105. London Symphony, Anthony Collins conducting. (London LL-1008, \$5.95)*** These two contrasting examples of Sibelius's symphonic muse have enjoyed varied degrees of popularity. While the one-movement Seventh has no less than six recordings in the catalogue, the Third has but one. The latter is a traditional work leading from the composer's brilliantly effective and easily assimilable Second to the more crotchety and dour, but large-spirited Fourth. It has many effective pages, but on the whole also betrays some diffuseness. The present readings by Mr. Collins and the London Symphony have transparency of texture, and grace. —R. M. K.

SIBELIUS: Symphony No. 4, A minor: "Pohjola's Daughter". London Symphony, Anthony Collins conducting. (London LL 1059, \$5.95)*** Anthony Collins is obviously a devoted Sibelian, and he conducts both the symphony and the symphonic fantasia with solid good sense and at the same time plentiful emotional energy. —R. S.



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Vocal Masterpieces

FAURE: "La Chanson d'Eve". MILHAUD: "Poèmes Juifs". Irma Kolassi, mezzo-soprano; André Collard, pianist. (London, LL 919, \$5.95)**

BOTH of these song cycles, in their disparate ways, are typical of the best traditions of French song. Both, despite complex harmonic idioms and psychological content, have strong elements of pure lyricism and classic simplicity. Fauré's songs are subtle, almost reticent, and require repeated and concentrated listening to be fully comprehended. Milhaud's hit with a hammer blow of irresistible human truth. Who will ever forget Povla Frijs's singing of the "Chant de nourrice", at a time when the Nazis were giving it a terrible extra meaning? Miss Kolassi is a sensitive artist with a fine style and feeling for vocal line. She has not so much elemental force as gentle comprehension. The accompaniments of Mr. Collard are admirable. —R. S.

A BROADCAST RECITAL BY KATHLEEN FERRIER. (London, LS 1032, 10", \$4.95)* The great English contralto Kathleen Ferrier, who died at a tragically early age of cancer, gave this recital over the BBC on June 5, 1952. All profits from its sale will go to the Kathleen Ferrier Cancer Research Fund. The album is a splendid cross-section of British song in the past century; and Miss Ferrier performs the music with the warmth and beauty of tone one remembers so well from her recitals. This program is made up of Stanford's "The Fairy Laugh" and "A Soft Day"; Parry's "Love is a bauble", Vaughan Williams' "Silent Noon", Bridge's "Go not, happy day", Warlock's "Sleep" and "Pretty Ring-time"; Britten's arrangements of "O waly, waly" and "Come you not from Newcastle"; and Hughes's arrangement of "Kitty my love". —R. S.

BACH: Cantata No. 51, "Jauchzet Gott in allen Landen"; Cantata No. 202, "Weichet nur, betrübte Schatten". Suzanne Danco, soprano; Stuttgart Chamber Orchestra, Karl Münchinger conducting. (London LL-993, \$5.95)*** Suzanne Danco is an admirable interpreter of Bach, for she unites great earnestness of feeling with a fine sense of style and a superb technique. In her singing of the arias in the Cantata No. 51, "Jauchzet Gott in allen Landen", one will not find the fabulous virtuosity of Elisabeth Schwarzkopf (Columbia ML 4792) but Miss Danco's performance is nevertheless beautiful and convincing in its own less spectacular way. It is in the grave, yet buoyant, tenderness of the "Wedding" Cantata (No. 202) that Miss Danco comes

fully into her own. She sings the music as if Bach had written it for her. Mr. Münchinger and the orchestra perform eloquently. —R. S.

MADRIGALISTI MILANESI. Madrigals by Monteverdi, Palestrina, Ingegneri, Azzaio, Falconieri, Donati, and Nanino. Conducted by Renato Fatt. (Colosseum CLPS 1027, \$5.95)* This recording was made in Italy by the Dischi Durium record company. The music is superb and the singing excellent; it is a pity that the technical quality of the recording is not better. The Madrigalisti Milanesi are a group of fifteen singers: three sopranos, four contraltos, five tenors, and three basses. The extraordinary richness of their performances (like that of the English Singers of former years) results from the balance and co-ordination of their singing. It is a proof (if any were needed) that numbers mean weakness, not strength, in the performance of classical music never intended for massed choruses. Fifteen can sound like a hundred, but a hundred can never sound like fifteen. —R. S.

Orchestral Excerpts

WAGNER: "Tannhäuser" Overture and Venusberg Music. "Tristan and Isolde", Prelude and "Liebestod". Philharmonia Orchestra of London, Paul Kletzki conducting. (Angel 35059, \$5.95)*** Mr. Kletzki has a strong grasp of the traditions of this music, and he is able to convey his conceptions to the able orchestral body with success. His treatment of the "Tannhäuser" Bachanale has not all the fine-etched meticulousness of certain pages in Stokowski's reading, but it is never blatant or overblown, and the final portions are nobly played. His "Tristan" excerpts have a fresh quality and a sense of climax. The Prelude is one of the most beautiful readings we have heard. The "Liebestod" is less satisfying, seeming hurried and overly tense. —R. M. K.

A WAGNER PROGRAM. Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia ML 4865, \$5.95)*** Another red-blooded Wagner collection from the Philadelphians. A side and a half are devoted to excerpts from "Die Meistersinger"—the Prelude to Act III, the "Dance of the Apprentices", and the "Procession of the Meistersingers". (The labels on the review copy were misleading on this score.) The remainder is filled out with the "Overture and Venusberg Music" from "Tannhäuser", the Prelude to Act III of "Lohengrin", and the "Ride of the Valkyries" and "Magic Fire

Music" from "Die Walküre". Fine Philadelphia sound here. —C. B.

PRELUDES AND INTERMEZZI FROM THE OPERA. Symphony Orchestra of Radio Italiana. (Cetra A-50159, \$5.95)** This is a companion disk to the same firm's "Overtures from the Opera", and represents a selection from various complete recordings of these works. No conductor is mentioned, probably the disk is the product of several batons. The Preludes are to Acts I and III of "La Traviata", those to "Aida" and "La Gioconda", and the intermezzos are from "Manon Lescaut", "Cavalleria Rusticana", Cilea's "Adriana Lecouvreur", and Wolf-Ferrari's "I Quattro Rusteghi". The performances are smooth and well recorded. —R. M. K.

Americans Abroad

JAMES, PHILIP: Symphony No. 1. Vienna Orchestra, F. Charles Adler, conducting. (SPA-38, \$5.95)*** Composed in 1943, Mr. James's first essay in the major symphonic form is in four movements. The first, Andante solenne, develops its first theme as a passacaglia, and is in sonata-allegro form. The second movement is a lively scherzo, with trio; the third, a satiric "marche funebre", a rondo in ABA pattern. The last movement, according to the liner notes, "is . . . suggestive of an outdoor scene; bits of quasi-whistling and songlike motives are interspersed among the main themes". The music is written in a contemporary vein, but is not radical. Its rather harsh sound at times is allied to a buoyancy of spirit and a marked skill in orchestration. The reading by Mr. Adler and the Viennese musicians is a vigorous and boldly outlined one, fairly faithful in instrumental quality. —R. M. K.

LISZT: "Les Préludes", No. 3; "Battle of the Huns", No. 11; "Mazepa", No. 6; "Orpheus", No. 4. Philharmonia Symphony Orchestra of London, Dean Dixon conducting. (Westminster WL 5269, \$5.95)*** More of Mr. Dixon's recordings, these collect four of Liszt's tone-poems. They are exceptionally clear and dynamically superb readings, with perhaps chief pleasure inherent in the American conductor's sympathetic treatment of the most melodic and inspired, "Les Préludes" and "Orpheus". The "Battle of the Huns" is a lusty battle piece, foreshadowing many later conflicts in the works of Strauss and others, and it ends in a sweetly hymning apotheosis, in which organ is added to orchestra. To many, the composer's Muse is a bit bombastic at best. —R. M. C.

A Great Singer's Art in Review

THE ART OF ROLAND HAYES. Six Centuries of Songs. Vols. I and II. Roland Hayes, tenor; Reginald Boardman, pianist. (Vanguard VRS 448 and 449, \$11.90)***

FOR over 25 years I have treasured the recitals of Roland Hayes as among the profoundest musical and human experiences I have ever enjoyed. Seldom has such talent been wedded to such humility of soul and such burning sincerity. Whether he is singing an old Italian air, a German lied, an aria from French opera, or a spiritual, Mr. Hayes does not merely interpret, he lives the music. These two albums give an excellent summary of the various aspects of his art. They range from Machaut and Monteverdi, Telemann and Bach, Beethoven and Schubert, Berlioz, Debussy, and Moussorgsky to the religious folk songs of his people, which Mr. Hayes sings so incomparably. The years have had their effect on his voice, but he still can work miracles, as in the fine-spun phrases of the spirituals, with their exquisite use of vibrato. And if you would know what Bach meant when he wrote "Bist Du bei mir", listen to Mr. Hayes singing it. Only one who had looked deeply into his own heart as well as those of mankind could be so selflessly devout. Mr. Boardman's accompaniments are also inspired. —R. S.

ORCHESTRAS in New York

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and concentration on song-like voices. But we should be very grateful to him for performing it at all, for it is a very demanding work. A matinee audience cannot lean back in its seats, doze off, and "enjoy" it, as it would a familiar classic. —R. S.

Graffman Soloist In Prokofiev Concerto

In the Dec. 11 Saturday night concert at Carnegie Hall, the New York Philharmonic-Symphony repeated two works from the Thursday-Friday series, Janacek's Sinfonietta and Sibelius' Second Symphony, and Gary Graffman was soloist in Prokofiev's Third Piano Concerto, in C Major, Op. 26. George Szell was the conductor.

Prokofiev's brilliant work was an ideal vehicle for the young virtuoso. Mr. Graffman brought to the performance his well-known dazzling technique, but, more than that, he judiciously applied a wide range of color to make the music as meaningful as possible, from drily percussive chords to tones of bell-like sweetness. His playing was always precisely and beautifully meshed with Mr. Szell's interpretation. Even when the conductor asked for an unusually fast tempo in the first movement, Mr. Graffman was able to match it, without sacrificing in any degree his feeling for tone and mood and form. —R. A. E.

Società Corelli Makes Manhattan Debut

The Società Corelli, which made its Manhattan debut in Town Hall on Dec. 12 as the eighth presentation of the Concert Society of New York, is a chamber orchestra of the highest rank. This ensemble from Italy had played at the Brooklyn Academy of Music in 1953. It is made up of eight violinists, two violists, two cellists, one contrabass player, and a pianist. Each of them is not only a sensitive artist in his own right but completely adjusted to the others, so that the subtlest and most difficult feats of ensemble are possible. The tone of the orchestra is almost voluptuously smooth and luminous, yet never sickly or sentimental; and the musicians play with exquisite finish, yet with power and nobility where they are needed.

The program opened with some lovely dances by Leonardo Vinci (1690-1730, celebrated in his day as an opera composer). These "Arie Antiche," as they were programmed, comprise an Allemana, Gavotta, Minuetto, and Furlana. The orchestra played them with notable rhythmic energy, dynamic contrast, and beauty of phrasing. Silvano Zuccarini was the solo cellist in the Vivaldi Concerto in E minor, Op. 14, No. 5, which followed. His tone was warm, rich, and voluminous, and his execution of the bravura passages impeccable.

Next came the American premiere of Franco Mannino's Sonatina in

Quattro Tempi, for strings and piano, composed especially for the Società Corelli. This work is especially notable for its expert scoring and lavish harmonic palette. In modern idiom it imitates baroque models cleverly, maintaining the character of a concerto grosso. It is superficial in content but nonetheless extremely attractive music.

In the Geminiani Concerto Grosso in E minor, Op. 3, No. 3, Fulvio Montanaro, concertmaster of the orchestra, had an opportunity to reveal his virtuosity. Any group would be proud to boast him as its leader. The Corelli Concerto Grosso in D major, Op. 6, No. 1, which followed, had the same freshness, ease of invention, and simple elegance of design as the Geminiani music. For dessert, the Società offered Benjamin Britten's "Simple Symphony," an early work which reveals the composer's mastery of string writing. The "Playful Pizzicato," its second movement, was played with fabulous delicacy and contrast of forte and piano. —R. S.

Knickerbocher Chamber Players Rogers Auditorium, Dec. 12

The second concert by this group for the season, in the handsome new hall of the Metropolitan Museum of Art, included both smaller chamber works and orchestral compositions. The performances included a Trio Sonata in C major by Telemann; J. S. Bach Sonata in F minor; Schütz's "Sinfonia Sacra," Part II, in which Sylvia Nesson, soprano was the soloist; an "Alleluia" by Bernhard; a Partita for flute, violin and strings by Paul Creston, American composer; a Fugue from "The Rebellious Academician," by one Joan Manen, Spanish composer; and Bach's Fourth Brandenburg Concerto. George Koutzen, cellist, director of the group, had as his co-artists Richard and Theodora Schulze, recorder players; Signe Sandstrom, cellist; Harry Cumpson, harpsichordist; Dorothy Minty, Nadia Koutzen, Joseph Glassman and Henry Siegl, violinists; and Mildred Hunt Wummer, flutist. Herman Neuman served as conductor for the larger ensemble works. —N. P.

Lawrence Conducts Berlioz Work

Berlioz's dramatic legend, "The Damnation of Faust," is a work that needs to be performed faithfully, accurately, and with profound understanding to exert its powerful spell upon audiences. Such a performance was given under the leadership of Robert Lawrence in Carnegie Hall on Dec. 14 for the benefit of the Metropolitan Opera Fund. Mr. Lawrence had at his disposal 95 members of the New York Philharmonic-Symphony; a quartet of soloists composed of Jennie Tourel, mezzo-soprano; Jon Crain, tenor; Martial Singher, baritone; and Norman Treigle, bass-baritone; the Schola Cantorum; and the Choir Boys



Robert Lawrence

of St. Thomas Church. Being a true devotee of Berlioz, Mr. Lawrence presented the score uncut, and with the original orchestration, which involved the restoration of winds and brasses usually omitted. He conducted it from memory, and he was careful not only to obtain the proper balances but to bring out the dramatic nuances in which it abounds. As a result, I found myself liking a work that I had never thoroughly enjoyed before; and a wealth of fascinating color and unusual vocal and orchestral texture was revealed to me.

"The Damnation of Faust" is the product of incredibly bold imagination. It is more original, more exciting than many a work of solid substance and more distinguished workmanship. Even the most slapdash choruses invariably come off; and such weird passages as the Ride to Hell are a century ahead of their time. The mock fugue on Brander's song is one of the most superb examples of humor in music that we possess. We are constantly being surprised by some new touch that opens up vistas of what was to come in music. Precisely those episodes that are best known to the world at large, the Dance of the Sylphs etc., are the least prophetic.

Of the soloists, Mr. Singher was the most sovereign in style and technical authority. The role of Mephistopheles demands a first-rate actor as well as singer, and he was equally superb in both aspects of it. Miss Tourel also sang with feeling, command, and a fine sense of color. The part of Faust is cruelly difficult, for it lingers maddeningly in that region around F that may be comfortable for a certain type of French tenor but is very uncomfortable for tenors everywhere else in the world. Mr. Crain performed it with dramatic power. Mr. Treigle was admirable in Brander's song, a memorable tour de force. The choirs had been well trained, and the orchestra obviously knew what Mr. Lawrence wanted. All in all, this evening was a triumph for Berlioz, thanks to Mr. Lawrence, who gave no signs in his conducting of the cruel personal loss he had sustained the previous day, when his mother died suddenly. —R. S.

Giovanni Bagarotti, Violinist and Conductor, Town Hall, Dec. 15

For the third and final concert in his series devoted to Mozart's violin concertos, Giovanni Bagarotti was assisted by a chamber orchestra of nine—a smaller band than at the initial concert, and consequently with some loss in instrumental balance and dynamic variety, but one of equal excel-

lence. While all of the playing was admirable, the ensemble sounded best in the concerto with the greatest harmonic and textural richness, namely that in D major, K. 271a. The Andante framed in pizzicato passages was charming, the finale both dramatic and exciting. Mr. Bagarotti as soloist was most successful here, too, displaying not only bravura but brilliance of tone and nuance of feeling.

Elsewhere one noticed a certain impatience on the violinist's part with filigree passagework and exact time values. Mr. Bagarotti was most winning when he had a free, "expressive" melodic line to work with, as in the

(Continued on page 36)

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Norman Dello Joio always composes for chorus and orchestra with a special sense of freedom and lyric impulse. His "Song of Affirmation", a symphonic cantata for mixed chorus, narrator, soprano solo, and full orchestra, with a text adapted from Stephen Vincent Benet's poem "Western Star", is a case in point. Dello Joio shares Benet's admiration for those "first wilderness saints" and he sings of "the mortal struggle and the mortal fear" they endured that he may "let the forgotten wounds of those first sowers of wild seed burn in us again." This vigorous, sprawling work does not contain the best musical materials Dello Joio has given us, but it has an endearing swing and excitement in it. It is published by Carl Fischer both in vocal score and in full orchestral form.

In startling contrast is Roger Sessions' "Turn, O Libertad", a Whitman setting of tremendous compactness and impact for mixed chorus accompanied by piano four hands. This is difficult, even forbidding, music that nevertheless justifies every bar through its logic and emotional power. It is issued by Marks Music Corporation.

Harl McDonald's "Builders of America", a cantata for mixed voices, narrator, and an accompaniment of piano alone or piano with an instrumental ensemble of winds, brass, and percussion is a setting of a ballad-like text by Edward Shenton. Since the text puts no strain on the intellect, the composer was perhaps justified in setting it in a simple, obvious fashion. The work is issued by Elkan-Vogel.

Henry Cowell's "Lilting Fancy" subtitled "Nickelty Nockelty" for mixed voices a capella is just what the title suggests. It is good fun and easy to sing. Mercury Music Corporation publishes it.

Classic Choral Works In Two Versions

Recent issues from the press of C. F. Peters include vocal scores and full orchestral scores of Bach's "Magnificat" (Straube-Roth edition with an historical preface by Albert Riemenschneider); Mozart's "Requiem" (Hermann Kretzschmar); Bruckner's "Te Deum"; and Verdi's "Stabat Mater" and "Te Deum" (Soldan).

Schumann Duets Are Reissued

The reissue of Schumann's Duets in the Max Friedlaender edition by C. F. Peters might well draw the attention of singers to these beautiful and neglected works. Occasionally an enterprising solo recitalist will offer a group of duets with a guest singer, but why should we not hear more duet recitals? There is material in abun-

dance from all periods. Schumann's duets include works for two sopranos, soprano and alto, soprano and tenor, soprano and baritone, tenor and bass, and alto and bass. They range from Op. 29 to 138.

Chamber Classics In Litoff Collection

From C. F. Peters come new issues of classic chamber works in the Collection Litoff, including Beethoven's Piano Quintet, Op. 16; Mendelssohn's Sextet for Piano, Violin, Two Violas, Cello, and Double Bass, Op. 110; Beethoven's Sextet for Two Violins, Viola, Cello, and Two Horns, Op. 81; and Spohr's Grand Nonetto for Violin, Viola, Cello, Double Bass, Flute, Oboe, Clarinet, Bassoon, and Horn, Op. 31.

NAACC Concert Presents Chamber and Vocal Works

The National Association of American Composers and Conductors gave its second concert of the season in Town Hall on Dec. 17. Among the scores presented were Eldin Burton's Sonatina for Violin and Piano, played by Harold Kohon, violinist, and Isabelle Byman, pianist; George Perle's Quartet No. 3, and Henry Hadley's Quartet in C, Op. 132, both performed by the Kohon String Quartet, the latter as a tribute to its composer, founder of the NAACC. A memorial tribute to Mr. Hadley was read by Theodore Fitch. The program also included groups of songs by Everett Helm, Charles Naginski, John Edmunds, Howard Hanson, John Duke, Roy Harris and Bainbridge Crist, sung by Floyd Worthington, baritone, with Arpad Sandor as his piano associate. Members of the string quartet were Mr. Kohon and Ray Kunicki, violins; Sol Montlack, viola, and Richard Kay, cello.

Calabro and Palmer Works At Third Composers Forum

The third seasonal Composers' Forum session, at McMillin Theater on Dec. 18, was devoted to music by Louis Calabro and Robert Palmer, and had Otto Luenig as the moderator of the succeeding "question period". Calabro's Violin Sonata No. 1 was premiered by Max Pollikoff, with Douglas Nordle playing the piano part. His Divertimento for wind instruments, another premiere, was offered by the New Art Wind Quintet. A third work by him, a Sonatine for Piano, had Lee Caputi as the protagonist. Palmer's Quintet was given by John Kirkpatrick, pianist, David Glazer, clarinetist, and three members of the Walden String Quartet — Homer Schmitt, John Garvey and Robert Swenson. Palmer was also represented by a Sonata for Piano, Four Hands, interpreted by Monroe Levin and Cameron McGraw.

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First Performances in New York Concerts

Operas

Kleinsinger, George: "archy and mehitabel" (Little Orchestra Society, Dec. 6)

Choral Works

Barber, Samuel: "Prayers of Kierkegaard," Op. 30 (Boston Symphony, Dec. 8)
Brant, Henry: "December" (Collegiate Chorale, Dec. 15)
Csonka, Paul: "Concierto de Navidad" (Mt. Holyoke Glee Club, Dec. 16)
Hovhaness, Alan: "Glory to God" (Collegiate Chorale, Dec. 15)
Weinberg, Jacob: "Gettysburg Address" (Jewish Peoples Philharmonic Chorus, Dec. 18)

Songs

Duke, John: "In the Fields"; "Wine and Water" (Conrad Thibault, Dec. 9)
Hovhaness, Alan: "Let the Lids of Your Eyes," from "In Gautama's House" (Neil Tangeman, Dec. 8)
Nelson, Paul: Three Songs for soprano and eight French horns (Music in the Making, Dec. 12)
Shaw, Clifford (arr.): "The Nightingale"; "Black is the Color of My True Love's Hair"; "Diana" (Conrad Thibault, Dec. 9)

Dance Scores

Burger, Julius (arr.): "Vittorio" (music by Verdi) (Metropolitan Opera, Dec. 15)
Macero, Teo-La Porta, John: "Exploration" (YM&YVHA, Dec. 18)

Orchestral Works

Hovhaness, Alan: Concerto No. 7 for Orchestra (Music in the Making, Dec. 12)
Yuize, Shin-ichi: Capriccio for Koto, Percussion, and Orchestra (Music in the Making, Dec. 12)

Concertos

Kerr, Harrison: Violin Concerto (Music in the Making, Dec. 12)
Templeton, Alec: "Gothic Concerto" (Phoenix Chamber Orchestra, Dec. 19)

Chamber Works

Calabro, Louis: Divertimento for Winds (Composers' Forum, Dec. 18)
Lessard, John: Partita for Wind Quintet (Encore Concerts, Dec. 17)
Mannino, Franco: Sonatina in Quattro Tempi, for strings and piano (Società Corelli, Dec. 12)

Piano Works

Cage, John: "34'46.776" (John Cage and David Tudor, Dec. 15)
Stockhausen, Karlheinz: Klavierstücke (John Cage and David Tudor, Dec. 15)

Violin Works

Calabro, Louis: Violin Sonata No. 1 (Composers' Forum, Dec. 18)

Flute Works

Franchetti: "Dirge" (New York Flute Club, Dec. 19)

Composers Group of N. Y. In Third Program of Season

The season's third concert by the Composers Group of New York took place at Mason & Hamlin Salon in the late afternoon of Dec. 9. Three Mazurkas and a Pavane for unaccompanied violin by Antoni Janusz were performed by the composer. A Suite for Piano by Forrest Goodenough was played by Frances Burnett. Jacob Weinberg's "Soliloquy" for cello and piano had Werne Landshoff as the cellist, with the composer at the piano. Mr. Weinberg also accompanied Isobel Walters, soprano, in three of his songs. Martin Kanin was the performer for a Sonatina for Piano by Judith Dvorkin. Another group of songs heard was that by Bonita Crowe, which had Olea Aanrud, contralto, as the interpreter, with Wallace Kotter as the keyboard associate.

Music in the Making Concert Gives Premieres

The season's initial program in the "Music in the Making" series, at Cooper Union on Dec. 12, included four scores new to New York. David Broekman conducted the orchestra. Henry Cowell, composer, led a forum session on the works played at the end of the program. First New York hearings were given to Alan Hovhaness' Concerto No. 7 for orchestra; Shin-ichi Yuize's Capriccio for koto (a thirteen-string Japanese instrument), percussion and orchestra; Three Songs for Soprano and Eight French Horns by Paul Nelson, sung by Marni Nixon, soprano; and a Violin Concerto by Harrison Kerr, performed by Oscar Ravenna.

Carl Fischer Appointments

Carl Fischer, Inc., has announced the appointment of Carl W. Burgstaller as Assistant Sales Manager. Alan G. Langenus, formerly associated with this publishing company, has rejoined the firm as Eastern Representative and will take over the sales and educational work formerly performed by Mr. Burgstaller.

Mary Elizabeth Whitner has been

appointed Educational Consultant by Carl Fischer, music publishers. For a number of years, Mrs. Whitner has been associated with the firm's Los Angeles office.

New Publications

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COMPOSERS CORNER

THE American Academy of Arts and Letters has elected **Aaron Copland** to its membership in recognition of his work as a creative artist whose name is "most likely to achieve a permanent place in American culture". A member of the National Institute for the past twelve years, Copland now joins the 47 artists and writers with life membership in the Academy, and will fill the chair formerly occupied by James Earle Fraser, sculptor. **Douglas Moore** and **Deems Taylor** have been re-elected as secretary and treasurer, respectively.

Arnold Franchetti's one-act opera "The Game of Cards" will have its premiere in one of the Hartt College's Promenade Concerts on March 20. The composer is a member of the Hartt faculty. . . Other spring entries are **Charles Hamm's** one-act "The Salesgirl", at Virginia Intermont College, Bristol, Va., and **Salvatore Virzi's** "The Sleeping Beauty", by Community Opera, Inc., in New York. . . The Co-Opera of Philadelphia introduced a work satirizing voice teachers, "Hold That Note" by **William Byrd**, of Cincinnati, on Dec. 8.

Jan Sibelius' ninetieth birthday next year will be celebrated on a world-wide scale largely due to the efforts of a recently organized Sibelius Festival Committee, of which Mrs. Serge Koussevitzky is chairman. The objective of the committee is to bring this anniversary to the attention of the musical world and to assist musical organizations, and their directors, in planning an appropriate observance during the coming season. It is also hoped that Sibelius scholarships will be provided in this country for talented Finnish music students. The Koussevitzky Foundation, in co-operation with the Berkshire Music Center, has already announced a scholarship with living expenses at Tanglewood next summer, to be awarded to a young Finnish composer selected by Sibelius. The Finlandia Foundation in New York will provide round-trip transportation.

Nikolai Lopatnikoff's Third Symphony was given its premiere by the Pittsburgh Symphony, under William Steinberg, on Dec. 10. . . The Knoxville Symphony added to its twentieth anniversary celebrations by introducing a Christmas cantata by **David Van Vector**, its conductor, entitled "Hosanna".

Darius Milhaud will have a new viola concerto ready for William Primrose in 1956. . . **Roger Sessions'** Second String Quartet has been issued

in study score form by Edward B. Marks and will appear in a Columbia release sometime in the spring.

Frederick Kurzweil led the chorus and orchestra of New York University in the first local performances of three choral dances from **Benjamin Britten's** "Gloriana", and a chorus from "The Tall Kentuckian" by **Norman Dello Joio**, on Dec. 13. The program also included a work by Mr. Kurzweil entitled "Blow, Bugle, Blow!" . . . A "University of Chicago Suite" for carillon has been written by **Kamiel Lefevre**, carillonneur of the Riverside Church in New York, to commemorate the 25th anniversary of the dedication of the Rockefeller Chapel in Chicago.

Ernst Krenek is rescoring his opera "Karl V" in an attempt to make it more accessible to opera companies of moderate means, and thus to bring it before a larger public. The opera, written in the early 1930s, was last performed in Vienna in 1951.

Hugo Weisgall is being represented in New York with two opera premieres during the holiday season. His "The Tenor", an opera in "one long act", was performed at the Provincetown Playhouse by Opera '55 on Dec. 21 and 22. "The Stronger", a monodrama based on the play of the same title by Strindberg, will be staged at McMillin Theater on Jan. 8.

Harrison Kerr's Concerto for Violin and Orchestra was performed for the first time in New York by Oscar Ravina and an orchestra under the direction of David Broekman at Cooper Union on Dec. 12. . . The Caravan Chamber Music Group presented a program of modern cello works, including a sonata by **Ildebrando Pizzetti**, on Dec. 17. The artists were Lajos Shuk, cellist, and Richard Wilens, pianist.

Leith Stevens has been elected president of the Composers Guild of America for the coming year. **Gene von Hallberg**, **Walter Schumann**, and **Ben Ludlow** will serve as vice-presidents, and **Mack David** as secretary-treasurer.

Mabel W. Daniels, composer of many works for chorus and orchestra, was presented with an honorary citation at Radcliffe College's 75th anniversary commemoration exercises on Dec. 3. Miss Daniels received her bachelors degree from Radcliffe in 1900. She is presently a trustee of the New England Conservatory of Music.

CONTESTS

KIMBALL AWARD. Auspices: Chicago Singing Teachers Guild. For a song, set to any English text, with piano accompaniment. Award: \$200, and publication. Deadline: Feb. 1. Address: David Austin, American Conservatory, 25 E. Jackson Blvd., Chicago 4.

LOUISVILLE PHILHARMONIC STUDENT COMPOSITION CONTEST. For orchestral works, not exceeding fifteen minutes in length. Open to American student composers of 35 and under. Ten awards of \$500 each, and performance by the Louisville Orchestra. Address: Louisville Orchestra, 830 S. Fourth St., Louisville 3, Ky.

NAUMBURG COMPETITION. Auspices: Walter W. Naumburg Musical Foundation. Open to singers, pianists, and string players between the ages of sixteen and thirty. Auditions in March and April. Award:

a Town Hall debut sponsored by the foundation during the 1955-56 season. Deadline: Feb. 1. Address the foundation at 130 W. 56th St., New York 19.

TAMIMENT QUARTET CONTEST. Auspices: Tamiment Institute. For an original string quartet. Award: \$500, and performance at the Tamiment Chamber Music Festival in June. Deadline, April 1. Address the institute at 7 E. 15th St., New York 3.

WOOLLEY FELLOWSHIP. Auspices of Governors, United States House of the Cité Universitaire, Paris. Open to graduate students in music or art desiring a year of study in Paris during 1955-56. Four scholarship awards of \$1000 each. Deadline: Feb. 1. Address: Kenneth Holland, Institute of International Education, 1 E. 67th St., New York 21.

Marlys Ann Watters, soprano, of Kansas City, has received the 1954 Blanche Thebom Scholarship, a \$750 award for a year of vocal study in

New York. Miss Watters, who won the competition over approximately 200 applicants, is a featured singer at the Radio City Music Hall.

Mary Catherine Hutchins, of the University of Michigan, has been awarded Sigma Alpha Iota's National Leadership Award for 1954. The music fraternity's College Chapter Achievements Award was shared jointly this year by chapters at the University of Miami and the College of Puget Sound.

Bernard Green, baritone, of Teaneck, N. J., has won a contract with the New York City Opera in the talent search sponsored jointly by the opera company, radio stations WHOM and WOV, and the Italian-American newspaper *Il Progresso*. Mr. Green's prize includes a round trip to Rome. . . **Werner Heetfeld**, a 23-year-old composer in Kamp-Lintfort, Germany, has been named winner of the \$500 prize offered by the Arcari Foundation, Merion Station, Penna., for a composition for accordion and orchestra.



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Falla's Posthumous La Atlantida To Be Premiered at Cadiz in 1956

ALTHOUGH numerous guesses were ventured at the time of Manuel de Falla's death in 1946 as to the state of completion of his last great projected work, "La Atlantida", it has taken some eight years for the exact facts about the case to become public.

It was widely known that he was working on this score in Argentina when death came to him. Among the composer's papers, which were sent to Spain in a diplomatic pouch, the material of this "scenic cantata" was found. In the small town of San Fernando (Cádiz), the papers remained in the hands of his brothers, his heirs and zealous executors of his last will and testament, which like much of his work bore the motto, "Only to God honor and glory".

Perhaps these precious documents would have remained there forever, if his family had not decided to lend their valiant efforts to the commemoration of the founding of the city of Cádiz 3,000 years ago.

Ernesto Halffter, outstanding among the disciples of Falla, during the last few years has studied the score of "La Atlantida". This summer he has lived in Cádiz, engaged in completing the work. Its premiere has been fixed for the summer of 1956, when there will be many celebrations to mark the millennium of Cádiz, called "the oldest city of the Occident".

When the work is staged at that time, it is hoped to utilize a natural stage bordering the Atlantic, and thus that ocean will become a logical actor in the cantata named after it. The stage setting had already been planned in correspondence between Falla and the Spanish painter Sert. The composer had envisioned some special moments and incidents to be projected on a screen.

The present status of "La Atlantida" is as follows, according to Halffter. The "scenic cantata" is divided into a prologue and three parts. The prologue, in two chapters, titled "The Submerged Atlantida" and "Hispanic Hymn", is complete in the composer's MS. and needs only some few corrections of mistakes.

"Burning of the Pyrenees"

The first part is divided into two sections, "Burning of the Pyrenees" and "Foundation of Barcelona", of which the choral *particela* is complete. The orchestration consists of a guide as to the upper and lower parts set down by the author; instrumentation must be realized nearly in its entirety.

The second part has thirteen chapters, and these are called: "Hercules in Cádiz", "The Orchard of the Hesperides", "The Fight between Gerion and the Dragon", "The Pleiades", "The Atlantes", "Titans and Giants Pursue Hercules", "The Voice Divine", "Rapture of the Strait", "The Archangel", "Messengers' Voices", "The Waterfall", "The Sinking", and "Non Plus Ultra". This whole part is very confused in the script and incomplete; the arranger's task is to evolve its orchestration, and to select and arrange the various scenes effectively.

The finale or third section has five parts, titled "The Pilgrim" (Christopher Columbus), "Isabel's Dream in the Alhambra", "The Caravels", "The Salve Regina at Sea", and "The Supreme Night" (Columbus's Meditation). The finale is quite complete; the arranger has only to revise the rough drafts and supply some slight connecting or interlacing composition.

After Halffter has completed his

work, it is expected that it will be published in facsimile, together with the autograph of Falla. This will be done by some process to show clearly which is the original part and which are the additions. It will also reproduce the rough sketches and notes on which the final edition is based.

Since the score is reported to be one of the outstanding ones produced in the present century, at least in its scope and plan, the premiere will be awaited with considerable interest.

Madrid Season

The Madrid Orquesta Nacional, in its weekly concerts at the Palacio de Música, has continued to be the principal center of our musical life. During the last season, its conductors have included—besides its regular leader, Ataúlfo Argenta—Carl Schuricht, Igor Markevitch, Jesús Arambarri, Eduardo Toldrá and Hans Schmidt-Isserstedt. In these concerts there appeared as soloists the pianists José Cubiles, Gonzalo Soriano, Joerg Demus, Bernard Flavy, Luis Galve, Aldo Ciccolini, Yves Nat, Manuel Carr, and Javier Alfonso; the soprano Consuelo Rubio; the violist Petro Meroño; the cellists André Navarra and Gaspar Cassadó; the violinist Henryk Szeryng; the clarinetist Leocadio Parras. Also assisting were the Orfeón Donostiarra of San Sebastián and the Sociedad Coral of Bilbao with the Escolanía Duo Vital.

Among the programs, one must single out a remarkable performance of Stravinsky's "The Rites of Spring", splendidly conducted by Mr. Markevitch; Bartók's Viola and Violin Concertos; the first hearings of Rafael Ferrer's "Suite Méditerranéenne" No. 1, Gerardo Gombau's Sonata for Chamber Orchestra, and Oscar Esplá's "Sonata del Sud" for Piano and Orchestra.

The cycle of concerts of the Casa Americana in Madrid has included recitals by Elwood Peterson, baritone, assisted by the pianist Ilse Jensen; the Mozart Trio, composed of Barbara Troxell, soprano, John Yard and Joseph Collins, baritones, accompanied by Paul Higginbotham, pianist; the mezzo-soprano Margaret Tobias, assisted by Federico Quevedo, pianist; Richard Tetley-Kardos, pianist; the violinist Richard Leshin, accompanied by his wife, a pianist.

Andor Foldes, pianist from North America, made a concert tour including Madrid, Barcelona, Santander, Bilbao and Valladolid.

Yves Nat, French pianist, in the Spanish premiere of his Concerto for Piano and Orchestra, was the brilliant exponent of a difficult solo part. The piano is treated always with intimate knowledge of its resources, with broad and beautiful cadences.

—ANTONIO INGLÉS

Salt Lake Choir To Tour Europe

SALT LAKE CITY.—The Salt Lake Tabernacle Choir will visit Europe next summer for the first time. Under the direction of J. Spencer Cornwall, the 106-year old organization will sing in principal cities on the Continent and throughout the British Isles.

The six weeks' tour will also include appearances in midwestern and eastern centers of the United States. President David O. McKay,

of the Church of Jesus Christ of Latter-day Saints, announced that the tour would be underwritten and sponsored by the church.

Tour arrangements are under the direction of W. Jack Thomas, who has visited Europe in preparation for the trip. The 375 members of the choir will sail on the liner Queen Elizabeth some time in August. This will be the first tour of the choir in the eastern United States since it sang at the Chicago Century of Progress Exposition in 1934. Alexander Schreiner and Frank W. Asper, organists, will go along on the tour.

The first major performances of Leroy J. Robertson's "Trilogy" (his Eighth Symphony), by the Utah Symphony under Maurice Abravanel, were a highlight of the first half of the local season. It won the \$25,000 Henry Reichhold Award, presented in 1947 for "the outstanding orchestral work by a composer in the Western Hemisphere". Mr. Robertson, who is head of the University of Utah music department and a native of this state, had revised the score slightly for this performance. The work is scored for large orchestra, including augmented wind, brass and percussion sections, and a piano. The composer's reworking was designed to give greater stress to the lyrical content, and it now possesses considerable depth of feeling and neat craftsmanship.

This was one of five American works being programmed in the six opening concerts of the season by Mr. Abravanel. The first event opened with Leo Sowerby's "Comes Autumn Time", and included the Brahms First Symphony and the orchestra's initial presentation of Strauss's "Also sprach Zarathustra". Samuel Barber's "Souvenirs" was performed at the Dec. 11 concert. Ernest Gold's "Audubon Overture" is programmed for Jan. 5, and the

world premiere of "Aztec Ceremonial" by Glen Darby, of the orchestra's horn section, heads the Jan. 10 program.

On the same program with the "Trilogy", concertmaster Harold Wolf supplied a masterful performance of the Prokofiev Violin Concerto No. 2. Ten days earlier, Grant Johannesen returned to his home town to join the orchestra in the Mozart Piano Concerto in C major, K.467, and the Ravel Piano Concerto in G. Alexander Uninsky was soloist in the Liszt A major Concerto and Rachmaninoff's "Paganini Variations" on Dec. 11, and Artur Rubinstein is to perform the Brahms D minor Concerto on Jan. 5.

Among other noteworthy music events of the season's first half were appearances of the Robert Shaw Chorale and Chamber Orchestra at the Tabernacle; Brian Sullivan, Metropolitan tenor, at Kingsbury Hall; and William Olvis, tenor, at Granite High School Auditorium. Mr. Sullivan, who spent nearly all of his first seventeen years in Salt Lake City, was given an ovation on his return for a Civic Music Association concert. Mr. Olvis, performing for the Granite Arts Association, made his first appearance here since he sang the tenor role with the Utah Symphony and combined University of Utah choruses under Mr. Abravanel in their recorded version of Handel's "Judas Maccabaeus" for the Handel Society.—CONRAD B. HARRISON

Natalie Ryshna Renews Columbia Contract

Natalie Ryshna, pianist, has renewed her contract with Columbia Artists Management, under the personal direction of Horace J. Parmelee, for the 1955-56 season. Mr. Parmelee has also announced the signing of Robert Rudie, violinist.

OBITUARIES

RAYMOND HUBBELL

MIAMI. — Raymond Hubbell, 75, composer and pianist, one of the original founders of the American Society of Composers, Authors and Publishers, died here on Dec. 13. He was a bandleader in Chicago before he wrote the music for his first stage production, "Chow Chow", which established him as a prominent composer in this field. During his thirty years' activity, he wrote the music for 38 stage productions, including a series for the Ziegfeld Follies and for eight years for the productions at the old New York Hippodrome. His most popular song was "Poor Butterfly". In 1914, with eight others, he helped to organize ASCAP, and served for eleven years as the society's treasurer, and for 23 years before he resigned in 1937, headed its membership committee. His widow, Estelle, survives.

MRS. JAMES PEASE

SOUTHAMPTON, ENGLAND. — Mrs. Margaret Knowles Pease, 31, wife of James Pease, American baritone, collapsed and died on board the liner America on Dec. 20, as it was docking here en route from Bremerhaven. Mrs. Pease was traveling with her two daughters, Margaret, eight, and Martha, seven. Both children were taken ashore and placed with John C. Poole, the American Consul in South-

ampton. Mr. Pease, a member of the New York City Opera Company, who was making a tour of Germany, flew to London immediately.

MRS. ROBERT LAWRENCE, SR.

Mrs. Robert Lawrence, Sr., 72, mother of Robert Lawrence, conductor, died after attending a rehearsal by the latter for Berlioz's "The Damnation of Faust" in Carnegie Hall on Dec. 13. Mrs. Lawrence was born in New York and was graduated from Hunter College. She had been a lifelong lover of music, particularly opera. Surviving besides her son are her husband, Robert Lawrence, Sr., a retired silk merchant, and another son, Richard.

MAURICE EISNER

LONG BEACH, CALIF. — Maurice Eisner, 74, retired concert pianist, died here on Dec. 14. Mr. Eisner had appeared as soloist with the Minneapolis Symphony and as accompanist for Fritz Kreisler, Ernestine Schumann Heink, and other artists. He had lived in Long Beach since 1926.

GLENN O. FRIERMOOD

INDIANAPOLIS. — Glenn O. Frierhood, 70, teacher here for 43 years, died on Dec. 1. For sixteen years he headed the voice department of the Arthur Jordan Conservatory.

RECITALS in New York

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challenge for anyone, and Miss Lympny met it with room to spare. In form and spirit, however miniature or grandiose, each seemed perfection as they emerged from Miss Lympny's fingers, although this listener remembers best the spell she wove in such thrice-familiar preludes as those in A major and in D flat major.—R. A. E.

Richard Thenebe, Pianist Town Hall, Dec. 12 (Debut)

Mr. Thenebe, a 26-year-old pianist from Connecticut who studied with the late Sigismund Stojowski and with Carl Friedberg, made his bow to New York in an orthodox list. He opened his recital with the Bach-Busoni Organ Prelude and Fugue in E flat, Mozart's Rondo in A minor, K. 511, and Schubert's posthumous Sonata in B flat. The Bach performance showed some exaggerations in dynamics, the most satisfactory early item in the program being the Mozart Rondo, played with sensitivity and a lack of the drastically slowed tempos and rubatos that took away much of the propulsiveness of his subsequent Chopin group.

The Schubert Sonata had appealing coloring and tonal charm in the slow movement, but as a whole it was played so deliberately that the work, diffuse in organization, tended at times to come apart. Of the Chopin works, Mr. Thenebe made his best impression in the Mazurka in F minor. Other items by this composer were the Nocturne in B, Op. 62, No. 1; the Mazurka in C sharp minor, Op. 50, No. 3, and in E minor, Op. 7, No. 3, and the Polonaise-Fantasia. —R. M. K.

Madeline Foley, Cellist Town Hall, Dec. 13

Playing her third recital in Town Hall, after an interval of four years, Madeline Foley reaffirmed her discriminating musicianship in a program of considerable diversity and interest, beginning with a sonata by the eighteenth-century Flemish composer and organist Willem de Flesch. In this winning Baroque product and the works that followed—Brahms's Sonata in F major, Op. 99; Schumann's "Fantasiestücke", Op. 73; and Bach's First Suite for cello alone—Miss Foley revealed a penetrating insight into matters of style and musical structure, while projecting the utmost in expressive hues.

The Brahms sonata was notable in this respect. There was an understanding of the music itself that, whatever the temptation, never led the artist to indulge in meaningless heroics, and at the same time a nobility of utterance that rested as much in the authority of her playing as in the glowing sounds she drew from her instrument. Miss Foley employed the cello at all times as a medium representing the human voice. Her tone had a vibrant singing quality that one hears only rarely from string players, and every turn of phrase, every dynamic nuance, appeared to spring from inner resource, and not merely from the judicious placing of bow upon strings. Even in the tortuous Bach suite Miss Foley maintained a tone that was consistently "vocal" and free of harsh rasps and sputters. She completed her program with vivid readings of Granados' "El Majo Olivado" and the beautiful Intermezzo from "Goyescas". Paul Ulanowsky was the accompanist. —C. B.

Alma Trio Town Hall, Dec. 14

The Alma Trio's Beethoven series came to an end with performances of the "Kakadu" Variations, the "Kreutzer" Sonata, the early Cello Sonata in

Madeline Foley



F major, and the "Archduke" Trio in B flat major.

John Cage, David Tudor, Pianists Carl Fischer Hall, Dec. 15

John Cage and David Tudor, redoubtable champions of the prepared piano who served as American ambassadors this fall to the Donaueschingen Festival, introducing there a work entitled (and lasting) "12'55.677", devoted half of this recital to the first performance of a somewhat longer item called "34'46.776". From what we have heard of the former, both are works calling for a variety of whistles and horns in addition to the usual assortment of trinkets inserted between the strings of the piano—nuts, bolts, nails, screws, plastic spoons, clothespins, and (on the occasion of the local performance, at least) the right arm of a small rubber doll. Mr. Tudor also had a number of mallets and a wire whisk with which he struck the piano from time to time, inside, outside, and all over.

While experimentation of this sort might one day open the gates to as yet unknown musical realms, its current emphasis is patently on sounds and not, so far as this listener was able to discern, on the organization of them into a meaningful musical structure. Twelve or thirteen minutes of sound for sound's sake could stimulate one's interest in what it all might lead to. If it did not, one might be amused or in some way entertained by the succession of thumps, bangs, and wheezes that the two pianists exchanged over a distance of some twenty feet. (The artists were circled by their audience on the floor of the hall.) But thirty-odd minutes proved to be just a little too long to sustain one's enthusiasm for what is obviously a sincere effort to explore new territory. The same can be said for Karl Stockhausen's Klavierstücke I-VIII, which Mr. Tudor played, for the first time in this country, at an unprepared piano. To assist unaccustomed ears in assimilating something of the character of their artistic endeavor, Messrs. Cage and Tudor repeated the first half of their program after an intermission. —C. B.

Trapp Family Singers Town Hall, Dec. 18, 5:30

The Trapp Family Singers, with the Very Rev. Franz Wasner conducting, opened with a group of liturgical selections. They sang a cappella with all the charm with which this well-known ensemble is associated. There was an assortment of music for voices and instruments to follow, including a beguiling Trio Sonata in A minor by Telemann, and an engaging Austrian Advent Song called "Oh, Dearest Landlord Mine". The encores came next—a recorder solo and some folksongs—and then the intermission. The second half of the program was brief and most effective. It consisted of Christmas carols sung with enormous smoothness of tone. Outstanding was the ethereal humming effect in "O Little Town of Bethlehem", but the



The Trapp Family singers and instrumentalists, with Father Wasner, their director, at the virginal

real climax came in the final offering, "Silent Night", when all quietly moved off the stage, their lanterns blinking peacefully in the semi-darkness. A second program was offered by the ensemble the following afternoon. —A. B.

Carl Bergner, Flutist Raphael Puyana, Harpsichordist Carl Fischer Hall, Dec. 19

A program of eighteenth-century masterpieces was offered by Mr. Bergner and Mr. Puyana, under the auspices of the New York Flute Club. Together, they performed the Handel Sonata No. 3 for Flute and Harpsichord; a Sonata by Giardini; and two marvelous pieces by Francois Couperin, the "Musette de Choisi" and the "Musette de Taverni". Mr. Bergner played Franchetti's "Dirge" for flute alone (the only modern work on the program). Mr. Puyana (whose full name is Raphael Antonio, too long for

headings) performed sonatas for harpsichord by Scarlatti, Freixanet, and Albéniz, and works by Rameau and Couperin. Mr. Bergner, who is chairman of the Woodwind Department of the Hartt College of Music in Hartford, Conn., played with admirable taste and musicianship. And Mr. Puyana, one of the most talented pupils of Wanda Landowska, proved himself not only a vivid and original musical temperament but a real master of his instrument. Not in a long time have I heard the harpsichord played with such rhythmic control, richness of color, stylistic taste and knowledge, and inspiration. —R. S.

Jean Erdman to Make Tour of the Orient

Jean Erdman, American dancer, will make a tour of the Orient this winter and next spring, including visits to Hawaii, Japan and India.

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ORCHESTRAS in New York

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Rondeau of the D major Concerto, K. 218, which was brisk and sprightly. For a few measures, a lapse of memory in the opening section of the Concerto in B flat gave the audience the impression it was hearing not K. 207 but K. 522! The Adagio, however, was performed with care and great pliancy of tone. Mr. Bagarotti took the buoyant Presto at a virtuoso clip and proved himself thoroughly at home; if a few notes fell by the wayside, the ride was nevertheless exhilarating in the extreme. —F. M.

Collegiate Choral Carnegie Hall, Dec. 15

The ninth annual Christmas Festival Concert by the Collegiate Choral, assisted by soloists and an instrumental ensemble, under its new conductor, Ralph Hunter, presented a strongly contrasted program.

There were first performances of two American works commissioned by the Choral. Alan Hovhaness' sacred cantata "Glory to God", for two solo voices, chorus and orchestra of brass and percussion, had Mara Linden, soprano, and Janelle Jaynes, mezzo-soprano, as featured singers. The work aims to combine "a quality of Renaissance polyphony with the flavor and textures of Near Eastern music", according to a program note. Hovhaness exploits interesting and sometimes repetitious rhythms and exotic scoring in this work, which had a primitive musical suggestion, and proved powerful, with a mystical, dancelike conclusion.

The other new score was something of a behemoth—"December", a setting by Henry Brant of literal excerpts from the "Old Farmer's Almanac" and the "Family Almanac and Moon Book", both for 1954; a "Blessing on the House" from "The Golden Bough"; and a wryly satiric series of short poems by Maeve Olen about the dubious charms of the month in our modern era. This heterogeneous material Brant had assigned to a huge apparatus, with two separate groups of performers. One, on the stage, includes large and small choruses, two oboes, two clarinets, saxophone, four horns, trumpet, trombone, organ and seven kettledrums. Out in the hall, on various levels, are a soprano and a tenor soloist, three each of muted trumpets and trombones; and a "bell-sonority" group, made up of vibraphone, chimes, clavichord, etc. The chorus sings mostly syllables without words, first in unison, then contrapuntally in two, four and eight parts, and towards the end, "in a kind of free multiple polyphony". The vocal soloists (Marni Nixon, soprano, and Lloyd Thomas Leech, tenor) on opposite sides of the dress circle strove, with fortissimo and determination, to project words that, despite their praiseworthy efforts, unfortunately were like straws in the wind. The work exhibited some interesting rhythmic

and scoring effects, but little memorable thematic substance. Mr. Hunter and the other participants deserve much credit for achieving a hearing of this experimental manuscript score.

The remainder of the concert ranged through works of many periods, opening with Schein's "Von Himmel hoch", for brass and chorus; Giovanni Gabrieli's "Canzon Noni Toni", for double brass choir; a group of carols from various countries, for mixed voices; and "Cantares de la Pascua", delightfully naive and simple settings of three Christmas songs for women's voices by Domingo Santa Cruz, of Chile. Finally came a superb performance of Bruckner's Mass in E minor, for eight-part chorus and wind orchestra, which was set forth with great savviness, sonority and devotional feeling under the capable baton of Mr. Hunter. The New York Brass Ensemble, which contributed no little of the evening's color, must be commended for its playing. —R. M. K.

Brahms Requiem Led by Bruno Walter

New York Philharmonic-Symphony, Bruno Walter conducting. Westminster Choir, John Finley Williamson, director. Irmgard Seefried, soprano; George London, bass-baritone. Carnegie Hall, Dec. 16:

Symphony No. 8 ("Unfinished") Schubert
"A German Requiem".....Brahms

An inspired and inspiring performance of the Brahms "Requiem" was made doubly so by the presence of Bruno Walter at the helm and the participation of such sterling artists as Miss Seefried and Mr. London in the solo parts.

The solos form a small part, quantitatively, of the "Requiem"—two for baritone, one for soprano—but they are of the greatest significance musically, they are beautifully written, and they must be beautifully sung if the work as a whole is to come off with any distinction. There was no question about the latter on this occasion. In her "Ihr habt nun Traurigkeit", Miss Seefried managed with utmost finesse the difficulties of tessitura, the rigorous subtleties of phrasing and, above all, the demand for pure, sustained singing at an unrelenting mezzo-forte level, which mark the true mastery of this awesome passage. For his part, Mr. London also contributed an impressive performance, his voice rich and authoritative, his diction good and his intonation, despite some tricky intervals, perfect.

The main protagonist was, of course, the chorus. Seeing the full Westminster Choir on the stage in its scarlet robes, one became fearful that so big a group might prove heavy, sluggish and unintelligible in this music. But no. The pianissimos were ethereal and light as a feather; the words came through clearly ninety per



Bruno Walter discusses with George London and Irmgard Seefried details of Brahms's "A German Requiem", in which they were soloists under his baton with the Philharmonic-Symphony

cent of the time, and the voices, particularly among the women, were of a lovely quality. Only in the gradations between forte and fortissimo did the volume get out of hand, but even then it was neither harsh nor noisy.

The realm of Brahms is as much a natural habitat as that of Mahler for Bruno Walter, and he conducted with his accustomed warmth and tenderness and with no show of idiosyncrasy or of ill-fitting dramatics. There were a few occasions when the orchestra might have been asked to observe its dynamic markings a little more carefully, particularly on the *p* and *pp* side, and the pedal of the organ (apparently a 32-foot in some instances) sometimes set up a vibration that threw the orchestra out of balance; but, over-all, it was a brilliant collaboration.

The audience completely filled the hall and rewarded everyone with resounding applause. —R. E.

Cantata Singers St. Michael's Church, Dec. 17

Under their conductor, Alfred Mann, the Cantata Singers opened their season with a program made up of four settings of the "Magnificat"—by Monteverdi, Schütz, Buxtehude, and Bach. The works offered a dramatic illustration of the progress of choral music from the late sixteenth to the late seventeenth centuries.

Monteverdi's setting for solo voices, choir, strings, brass, and continuo, is based on Gregorian chant, and the instrumental portions are imitative of the vocal idiom of the day. The Schütz unaccompanied setting uses a German text and is for eight-voice double choir. This work looks both backward to the older choral schools and forward to the chorale and Passion music of later German composers. The style is vividly dramatic and exultant in feeling.

The Buxtehude "Magnificat" is written for a five-part string orchestra, solo voices, chorus, and basso continuo. The well-known Bach "Magnificat" in D—given on this occasion with interpolated Christmas chorales, sung at three junctures by a special choir, accompanied by an instrumental

ensemble from a balcony of the church—represented the fully evolved, highly formalized cantata style of the German Baroque master. According to the conductor, such interpolations were a Thomaskirche practise.

The performance was marked by other innovations. In the Bach work, the passages usually assigned to the alto soloist were sung by a counter-tenor, Russell Oberlin. This was doubtless nearer to the practise of the composer's era, but as a practical expedient it was of doubtful effectiveness, especially in the duet "Et Misericordia", where the similarity of the tenor and counter-tenor voices made for a sameness of timbre.

The other soloists were Helen Boatwright and Charlotte Blocher Anderson, sopranos; Charles Bressler and Arthur Squires, tenors; and Paul Matthen, bass, all of whom gave their best efforts to tasks that were not always easy. Mr. Matthen made a particularly strong impression in his solos, because of the substantial timbre of his voice and the surety of his expression.

The small chorus, approximately thirty, and the orchestra of a score or so followed the general practice of the group in returning to the smaller ensembles of Bach's day. The instrumental soloists were Rachmael Weinstock and Ilse Scheffler, violins; Lois Wann, playing the rare oboe d'amore, which has an ingratiatingly sweet tone; Aaron Bodenhorn, supplying the important cello continuo; and Peter M. Fyff, organist. The assistant conductor, Melvin Strauss, led the chorale interpolations in the Bach work.

Mr. Mann deserved a great deal of praise for his scholarly study and realization of the scores, the earlier three of which had probably never been given before in this country. —R. M. K.

Burl Ives at Young People's Philharmonic Concert

Burl Ives was guest artist in the third New York Philharmonic-Symphony Young People's Concert, in the matinee series for children under nine, conducted by Wilfrid Pelletier in Carnegie Hall on Dec. 18. The folk singer was the narrator in "Sophocles the Hyena", a work for orchestra and speaker by Tom Scott and Jim Moran. The program bore the holiday title of "Toys on Parade". Among the works illustrating this theme which Mr. Pelletier conducted were Eric Coates's "The Merry-makers Overture", Raksin's "Toy Concertino", and Leroy Anderson's "Sleighride". Mr. Ives also led the children in singing of appropriate songs. —N. P.

Oratorio Society of New York Carnegie Hall, Dec. 18

The annual performance of Handel's "Messiah", under the direction of Alfred Greenfield, was the Oratorio Society's 131st. Again using the Cooper-Smith edition and presenting the oratorio in its entirety, Mr. Greenfield led the organization in a workmanlike reading, in which the long association of the larger part of the choristers with the work again was an asset. Though this was not one of the so-

(Continued on page 38)

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San Francisco Programs Include Recital And Ballet Novelties

San Francisco

TWO beautiful concerts by the Società Corelli, introduced by Spencer Barefoot on his Celebrity Series, have highlighted the concert season to date. Their consummate artistry in music of the early Italian period and such contemporaries as Benjamin Britten and Franco Mannino (one definitely British and the other just as definitely Italian) won cheers from two Nourse Auditorium audiences in November.

Good chamber music has also been heard from the California Quartet, which brought Matthew Locke's String Quartet No. 6, Hugo Wolf's in D minor and Malipiero's "Rispetti e Strambotti" to an appreciative audience in the Museum of Art.

The Chamber Arts Society inaugurated its season of three recitals in the intimate Labaudt Gallery in November. Ernest Michaelian, Hubert Sorenson, Tadeusz Kaczmarek, and Douglas Thompson participated in the concert that presented Telemann's Quartet in D minor for two violins, cello and piano; Brahms's Piano Quartet in C minor; Alexandre Tansman's Suite-Divertissement for violin, viola, cello and piano; and Koos van de Griend's Trio of 1948 for violin and cello. The playing was excellent.

An uncommonly impressive debut was made by David Del Tredici, a seventeen-year-old pianist, who did not start musical studies until he was twelve. His program in the Marine's Memorial Theater ran from Brahms, Beethoven, and Liszt to Prokofiev and Schönberg. Not only did he play with great beauty of tone, musical sensitivity, and technical surety, but he also showed a fine command of the differing styles.

The Platoff Don Cossacks found they can always draw an audience to the Opera House, and the audience found them doing their well-known repertoire much as usual.

A repetition of Carl Orff's "Carmina Burana" within a year of its premiere by the Schola Cantorum proved the work as exciting

and fascinating as its first hearing. Giovanni Camajani conducted, and his choral group was augmented by the University of California Medical Center Chorus and the Dominican College Chorus. Effective soloists were Maria Segale, Ronald Dutro, and Gordon Zimmerman.

On the same program Mr. Camajani presented the world premiere of Benjamin Lees's "Declamations" for String Orchestra and Piano. Carl Post was the soloist.

The London Festival Ballet has not drawn well. Even the presence of Igor Stravinsky conducting his own "Petrouchka" on opening night did not fill the house. His second appearance brought out the only large audience of the six-day engagement.

The company's corps de ballet, costumes and staging were superior to most—and so was the orchestra. It was short on first-class soloists, and without Tamara Toumanova and the sensational Istvan Rabovsky (together with his wife, Nora Kovach) as guest artists, the company would have had little of a stellar nature to offer.

The San Francisco Symphony, under Enrique Jordá, presented a special Big Game program, Nov. 18 and 20. Honegger's "Rugby" had its first local performance on these occasions, and proved good fun. Andres Segovia brought his guitar to the symphony stage for guest solo appearances, Nov. 25, 26, and 27. The Spaniard offered Ponce's "Concierto del Sud" and the far more impressive Castelnuovo-Tedesco Concerto No. 1, under Mr. Jordá's sympathetic baton.

Grant Johannesen was guest pianist the following week. He was heard in Ravel's Concerto for Left Hand and in Milhaud's diverting "Le Carnaval d'Aix", which was new to this city. The latter was enthusiastically received.

A house of young people heard the first Youth Symphony, conducted by Earl Bernard Murray in the Opera House, Nov. 17. His are the most communicative and able performances that the youthful audiences have had to enjoy.

—MARJORY M. FISHER



FOR THEIR FANS. Following their concert for the Mansfield, Ohio, Civic Music Association, Stephen Kovacs, Esther Fernandez and George Fiore, of the American Piano Trio, sign autographs for five young piano students in the audience

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ORCHESTRAS in New York

continued from page 36

ciety's outstanding "Messiahs", it was
marked by general smoothness.

The thrilling personal note that can
be given to Handel's masterpiece by
soloists of eminent stature was not
present on this occasion, though the
work of the solo foursome was in the
main acceptable. Ethel De Long, so-
prano, contributed sincere feeling to
arias such as "I know that my re-
deemer liveth", which in the Cooper-
smith edition uses an original treat-
ment of ornaments that alters the fa-
mous melody appreciably. Margaret
Roy, contralto, gave warm voice to
"He was despised" and "O thou that
bringest good tidings". Gino Baldi,
tenor, sang his airs with taste and
musicianship, though not with great
emotional effect. Bruce Foote, bass,
the most accomplished of the quartet,
contributed sturdy tones and a good
sense of style to "But who may abide"
and "Why do the nations". The harp-
sichord passages were placed by Bruce
Prince Joseph. George William Vol-
kel was at the organ, and Paul Ger-
sham was the concertmaster of the
orchestra, which under Mr. Greenfield
played with a commendable zeal and
poise. Frederick Heyne served as as-
sistant conductor. —R. M. K.

Modern Music and Dance 92nd Street YMHA, Dec. 18

An absorbing evening of modern
music, drama, and dance was provided
on this occasion when Berg's "Lyric
Suite" for string quartet was used as
a dance score, with choreography by
Anna Sokolow; and Stravinsky's
"L'Histoire du Soldat" was performed
in its original stage form, with direc-
tion by Muriel Sharon and choreog-
raphy by Miss Sokolow. The evening
began with four experimental pieces
for an ensemble made up of saxo-
phone, clarinet, accordion, drums,
piano and double bass in varying com-
binations.

I have always felt that Berg's
"Lyric Suite", so surcharged with
emotion and so evocative of human
situations, would be an admirable score
for dance. In the first movement, bril-
liantly danced by Donald McKayle,
Miss Sokolow did not work on an
emotional base, with the result that
the somewhat athletic and brittle
movement clashed with the music, but
after that all went well. The poignant
Grahamesque solo by Sandra Pine, to
the Andante Amoroso, enhanced the
effect of the music; the tender duet
between Eve Beck and Jeff Duncan
blended in mood and rhythmic impulse
with the Largo Desolato; and the
Adagio Appassionato was also effec-
tively (though not quite so success-
fully) choreographed. It was ably
performed by Esther Beck, Judith
Coy, Laura Shileen, and Joanne
Vischer. Beatrice Seckler had sus-
tained an injury at a rehearsal and
could not dance the Allegro Misterio-
so. But in any case this perfor-
mance should be repeated soon, for
it is a work of great sensitivity. The
accomplished members of the quartet
were Michel Gusikoff and Bernard
Robbins, violins, Claire Kroyt, viola,
and Adolph Frezin, cello.

Emanuel Vardi conducted the Stra-
vinsky score with vigor, wit, and
almost too much modesty. Muriel
Sharon's direction was sensible; Miss
Sokolow's choreography was hilari-
ously funny and purposely anachronis-
tic; Paul Sherman's sets and costumes
were ingenious. All that one could
complain about was the clumsy Eng-
lish text, which had been adapted
from the translation of Rosa New-
march and the American concert ver-
sion of Stella and Arnold Moss. Some
one should re-translate Ramuz's



Alec
Templeton

libretto more smoothly and cleverly
than this patchwork of lumbering
clichés. Even intentional doggerel
needs to be resourcefully handled.

The performance was vivid. Fritz
Weaver was an easy and helpful
Reader; John Harkins was convincing
as the simple-minded and simple-
hearted Soldier; Frederic Warriner
had a field day with the marvelous
role of the Devil; and Annabelle Gold
was a Princess to end all Princesses,
expert in her dances, to boot. The
musical ensemble was made up of Mr.
Gusikoff; Reuben Jamitz, double bass;
Bernard Portnoy, clarinet; Harold
Golzer, bassoon; Murray Karpilovsky,
trumpet; Charles Small, trombone;
and George Gabor, percussion.

The opening group of experimental
pieces, called "Exploration", and sub-
titled "Moods", "Rose Petals", "Mas-
cara", and "24 plus 18", sounded a bit
like the music for "The Inner Sanc-
tum" gone twelve-tone. In the first
piece, Teo Macero, composer of three
of them, breaks into some real jazz
for a few moments. These somewhat
inchoate and inconclusive works pro-
vide some fascinating timbres and re-
veal new possibilities. They were
well worth hearing. The musicians
were Mr. Macero, saxophone; Lanny
Di Jay, accordion; Clem Derosa,
drums; John La Porta (who com-
posed "Mascara"), saxophone and
clarinet; and Charles Mingus, double
bass. —R. S.

New York Concert Choir And Concert Orchestra Town Hall, Dec. 19

The opening concert of the season
by this organization, under its found-
er, Margaret Hillis, brought a Christ-
mas program. It opened with Pou-
lenc's "Four Motets for Christmas",
based on Latin responses from the
Christmas service. These tasteful un-
accompanied settings were sung with
fine restraint and sense of style. Next
came Haydn's Mass in B flat major,
the so-called "Theresienmesse", a work
requiring soloists of great virtuosity.
The four present on this occasion, in-
cluding Suzanne der Derian, soprano,
Charlotte Carlson, mezzo-soprano,
Grant Williams, tenor, and Arthur
Burrows, baritone, sang the florid arias
and concerted numbers with zeal,
though not as a whole with brilliance.

After the intermission, David Krae-
henbuehl's "Four Christmas Carols"
were performed. The 22-year-old
American composer, a pupil of Hinde-
mith and his successor on the faculty
of the Yale University School of Mu-
sic, employs three traditional texts in
settings of great spirit and resource.
These are "The Star Song", Robert
Herrick; the traditional "Ideo Gloria
in Excelsis Deo", a setting in strophic
form; the 15th century poem, "There
Is No Rose", in which the various
voices are used first singly and later
in various contrapuntal effects; and
the lively 16th century carol, "Let No
Man Come into This Hall (But That
Some Sport He Bring Withall . . .)"
The pronounced ability of the writing,
in a modern, highly contrapuntal style,

won warm applause and bows from
the composer.

Last came Bach's "Magnificat" in
D, which had a reading of consider-
able breadth and vivid contrasts,
though the musical forces at the com-
mand of Miss Hillis were not such as
to give the work its most imposing
format. —R. M. K.

Phoenix Chamber Orchestra Rogers Auditorium, Dec. 19 (Debut)

The Phoenix Chamber Orchestra,
conducted by David Sackson, made an
auspicious entry on the local scene
with a free concert at the Metropoli-
tan Museum's new Grace Rainey Rog-
ers Auditorium. The evening's novel-
ties were a "Gothic Concerto" for
piano and orchestra by Alec Temple-
ton, which received its first public per-
formance, with the composer as solo-
ist, and two little-known works by
Juan Arriaga, his Sinfonia a Gran
Orquesta and a "Stabat Mater" for
three male voices and orchestra. The
remainder of the program was given
over to the Overture to Haydn's "Or-
pheus and Eurydice", Wagner's "Siegf-
ried Idyll", and Johann Strauss's
"Musical Joke", Op. 27.

Mr. Templeton wrote his three-
movement concerto as a birthday pre-
sent for his wife. It proved an ingrat-
ing work, frankly lyric and color-
fully scored. Like the Arriaga works,
it presents no momentous musical
ideas but reveals an honest and skilled
craftsman at work. Mr. Sackson con-
ducted with verve, disclosing efficient
command of the instrumentalists un-
der his baton, and achieved a consis-
tently well-balanced ensemble. Solo-
ists in the "Stabat Mater" were Robert
Bernauer, tenor; David Atkinson,
baritone; and Rufus Smith, bass. The
concert was made possible through a
grant from the Music Performance
Trust Fund. —A. R.

Fort Worth Opera Gives Richard Strauss Bill

FORT WORTH, TEX. — The Fort
Worth Opera Association, in conjunc-
tion with the Dallas Symphony, gave
a Richard Strauss bill on Nov. 24, one
of its best productions since its or-
ganization in 1946. It consisted of
"Salome" and the closing scene of
"Capriccio", hitherto staged only in
New York, so far as the United States
is concerned. The principal singers in
"Salome" were Brenda Lewis, Martha
Lipton, Walter Cassel, Ernest Law-
rence, Bill Blankenship, and Jarvis
Essenwein. The "Capriccio" scene was
sung by Sara Rhodes. Walter Hendl
conducted the exacting scores, utiliz-
ing the 75 players of the orchestra
with effective results. Elemer Nagy
was the accomplished stage director.
The same bill was presented in Dallas
and in Shreveport, La. The Dallas
Symphony opened its season in Fort
Worth with a concert on Nov. 16, Mr.
Hendl conducting. The soloists at the
Symphony's next concert on Dec. 1
was Claudio Arrau, pianist. The Fort
Worth Civic Music Association on
Oct. 15 presented Jerome Hines,
Metropolitan Opera bass; subsequent
events in the series were Boris Gol-
dovsky's Opera Theater production of
"The Barber of Seville". Nov. 12, and
a recital by Ruggiero Ricci, violinist,
Dec. 2. —DOROTHY NELL WHALEY

Los Angeles Finds New Choral Music Association

LOS ANGELES.—The new Los An-
geles Choral Music Association
launched its activities in Royce Hall,
at UCLA, on Dec. 29, when the Roger
Wagner Chorale and orchestra were
presented in the first of three pro-
grams, giving the initial concert hear-
ing here of Bach's Mass in B minor
under Mr. Wagner's direction. The
work was presented, in the propor-
tions of Bach's day, by a choral en-
semble of forty and a chamber or-
chestra.

Tape Recorders

continued from page 27

altered without affecting the other. Some recorders provide for either single or double track heads; even with the two-track head, one single and quite editable track may of course be recorded.

What is the head arrangement? Category Two recorders usually have three heads—erase, record, and playback, in that order—whereas smaller machines combine the recording and playback functions in a single head. The more elaborate arrangement allows for simultaneous monitoring, or listening via speaker or headphones to the sound as and when recorded, through the nearly instantaneous playback of the tape.

How well does it erase? Any previously imposed magnetic pattern is erased in front of the recording head (with the controls set to record) either by a permanent magnet arrangement (PM) or by exposure to the magnetic field of a high-frequency alternating current (AC). AC is preferable, although a good PM eraser may be superior to an insufficient AC system. But whatever the case, the test is—erase. Record for a short period on a fresh tape at a high level, then rewind and erase the second half of the recorded section. On playback with high volume setting, any residual magnetism on the erased portion will be heard as a faint shadow of its former self. Check, too, the erased section against the fresh tape beyond, for an eraser can leave its own slight noise on the tape.

Recording Levels

What type of recording level indicator is used? Since too high a recording level will result in distortion, some indicator must be provided to signal an overload. The three usual means of such indication are, in ascending order of desirability: neon bulbs, tuning-eye tubes, and VU meters. The meter gives at all times a precise indication of level, is expensive, and is found only in Category Two. The tuning-eye is effective, though less specific; overload is indicated by closing of the eye. The neon bulb is the simplest arrangement. If one is used, it lights with an overload. If two, the first is normally lighted during recording and the second shows overload.

Are the controls convenient, positive, and easy to operate? And in particular, is there a lock-out system to prevent accidental erasure during playback? Such considerations are minor, yet worth taking into account.

It took some time for disk recording to arrive at a common standard of equalization, and it will apparently take a bit longer to achieve the same with tape recording. As we have already noted, the magnetic medium of tape has an inherent "curve," one which follows a long slow rise from the bass end to a maximum, with a sharp drop-off at the treble end. And as we have also noted, equalization is accomplished in both the recording and playback phases. There is usually a fairly good fit, so to speak, between the recording and playback curves of any one recorder, but not necessarily between

two different models. This can result in some fairly unbalanced sound for which the tone controls cannot always fully compensate, and constitutes a problem of special importance in the increasing field of pre-recorded tapes. While standardization is doubtless somewhere in the offing, it is not yet here. This should be kept in mind especially by those who intend the use of a tape recorder with a high-fidelity system.

As any system depends upon its constituents, the fidelity of any recorded tape will be limited by the microphone through which the original sound must pass. There is no best microphone for every recorder and circumstance. There are a number of good ones, and they, too, are expensive. In choosing a microphone, the impedance of the microphone and input may have to be matched with a transformer.

Occasionally one may hear it said that the magnetic pattern of a recorded tape will progressively weaken with time, or with use. As far as this can now be determined, this is not true. It is true, however, that a tape can be accidentally erased by close exposure to a strong magnetic field. For example, at least one tape, in transport by air, was very neatly erased when the aircraft was struck by lightning, which took a path close to the tape. But if one avoids such hazards, the life of a recording is apparently indefinite.

For the musician or the amateur the tape recorder is a medium which extends the musical horizon. No one expects tape to displace disk recordings, with their convenience and low cost, but rather to add a new dimension of usefulness and enjoyment in recorded sound. The tape recorder is obviously still evolving in use and technique; the future should bring an even greater potential of musical enjoyment.

European Festival Dance Workshop Tour

Among the projects announced for the coming summer by the Association for Academic Travel Abroad, Inc., is a European Music Festival Tour, under the leadership of Julius Hijman, pianist and composer, member of the faculty of the Philadelphia Musical Academy. The tour extends from July 1 to Sept. 7, and the itinerary includes Holland, France, Italy, Austria, Germany, England and Scotland. Features will be attendance at festivals in Salzburg, Bayreuth and Edinburgh.

The association is also announcing a Dance Workshop in Europe, to be led by Lucile Brahms Nathanson, specialist in educational dance, and Freda Miller, pianist and composer. It offers opportunities to students and teachers of dance to study at first hand the theory and techniques of some noted European exponents of the art, in classes especially arranged for the Workshop at the Rotterdam Damschool in Rotterdam; the "Education pour le Jeu Dramatique" at Paris; the holiday courses of the Association of Professional Dancers in Zurich, and at Rudolf Laban's school in Ashridge, England.

Other teachers will include Corrie Hartong, Marcel Marceau, Bella Reine, Mary Wigman, Sigurd Leeder, Harald Kreutzberg, and Lisa Ullmann. The tour extends from June 25 to Sept. 2, and will include visits also to the Holland, Aix-les-Bains, Stratford and Edinburgh Festivals, and to Belgium and Italy. Both of the tours begin and end in New York.

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London

continued from page 5

Khachaturian's contribution to the cultural missions scarcely engendered belief in the creative vitality of the present Russian musical régime.

The Russian visit came on the heels of the escape, from Poland, of Andrzej Panufnik. Conductor of the Warsaw Philharmonic since the war and undebatably the most gifted living Polish composer, Panufnik had long since laid plans to make his way to the West whenever opportunity arose. His chance came when he was sent to Switzerland to conduct at a time when his wife was safely in London. The particulars of his escape cannot be told, for the sake of those who assisted him.

When Panufnik conducted the Philharmonia Orchestra in the Festival Hall, I was more impressed by the strong, urgent emotional content of his disillusioned, post-war "Nocturne" than by his gifts as a conductor. The Warsaw Philharmonic, according to his own account, is a fourth-rate ensemble, overworked, underpaid, and constantly on call for unlovely services at official party rallies. I felt that Panufnik did not quite know what to do with a group as polished and responsive as the Philharmonia. Perhaps he will show himself to better advantage when the strain of the past few months is lessened; and certainly his courageous refusal to concur in the politics of a totalitarian government (which sought to pamper him with comfortable living conditions and special privileges) deserves the greatest admiration.

One of the year's important developments is the immense forward surge of the Yorkshire Symphony—based in Leeds and serving several surrounding cities in the county—since Nicolai Malko took over its artistic direction. When I heard the seven-year-old orchestra play the first English performance of Prokofiev's Seventh Symphony under Mr. Malko I was astonished by the players' cleanness of execution and singing tone, qualities they had not possessed in adequate measure before Mr. Malko began to teach them how to play last spring. Even now the group is better, I should say, than the City of Birmingham Symphony, though it cannot compete with the Liverpool Philharmonic or the Hallé at this stage of the game.

Liverpool's plans for the season were upset when the Ministry of Labor refused to permit Paul Kletzki, its newly appointed permanent musical director, to conduct anywhere in England except in forty concerts of the Liverpool Philharmonic. Unwilling to be done out of possible London or Edinburgh engagements (he was forbidden to conduct the Danish State Radio Orchestra at Edinburgh last August, and Eugene Ormandy substituted at the last moment), he re-

signed his Liverpool post just before the fall season began. John Pritchard, the associate conductor, was given a bigger list of concerts, and Efrem Kurtz was called in as guest. Mr. Kurtz enjoyed an outstanding success, as he had earlier in the fall in London when he conducted two gala performances of Verdi's "Requiem" with the London Philharmonic, Joan Hammond, Ebe Stignani, Beniamino Gigli (finally showing signs of age, at 64), and Nicola Rossi-Lemeni.

The London Symphony has also had its troubles since it parted company with Josef Krips last June. There has been no chief conductor so far, and no future plans have been revealed. The policy of subsisting wholly upon the contributions of guest conductors had a crimp put in it when Artur Rodzinski had to cancel his commitment because of illness. Fortunately Otto Klemperer, on hand to conduct the London Philharmonic, was persuaded to fill in. The London Symphony is the most satisfyingly musical, if not the most brilliant, of the five London orchestras, and some concern is felt for its artistic future if no conductor with a hand as firm as Mr. Krips's is put in charge.

A large number of American artists have appeared in London this fall—the largest ever, I should say, in a comparable period of time. Isaac Stern further enhanced his immense British prestige in a recital and two concerts with Sir Thomas Beecham and the Royal Philharmonic. Ralph Kirkpatrick regaled an eager audience with three recitals of Scarlatti—the pieces he has recorded and written about. Eugene Istomin made a more impressive success in his London debut recital than any other young American pianist in some years, and Rosalyn Turek has won universal acclaim in a number of solo and ensemble Bach performances. Camilla Williams' two recitals have won her, it is said, a contract to sing Butterfly at Sadler's Wells next season.

Dallas

continued from page 14

and Toch's "The Princess and the Pea", with Paul Vellucci as the expert musical director. The set for "Dido" was ably executed, with the chorus banked on stage right. The musical content of the work was well set forth. Carolyn Schliff was Dido, Carolyn Friday the Belinda, and Royce Reeves, the Aeneas. With Robert Newell as the King, Toch's musical fairy tale enlisted the services of the following: Mr. Reeves as the Counsellor; Stewart Wortley as the Minister, and William Steenberg as the Prince. Mayme Difley was a beautiful but somewhat indistinct Princess. The role of the Nurse was capably performed by Patricia Cren-

shaw, the only member of both casts whose words could be easily understood. The stage direction of "Dido" was by Barney McGrath.

Elisabeth Schwarzkopf, soprano, opened the year's Civic Music course, in a program that ranged from Bach to Mimi's "Addio" aria, sung with a wealth of understanding and beauty of voice. Arpad Sandor was the expert accompanist. Gina Bachauer, a favorite pianist here, appeared for the third time in the Civic Music series on Nov. 30. Miss Bachauer played three Scarlatti sonatas with delicacy and transparency, and revealed mastery of the instrument in the Liszt Sonata. She was also heard in a Chopin group and Ravel's "Gaspard de la Nuit". Before her performance of the latter work, Robert Glenn read the poems which inspired the work.

—GEORGE C. LESLIE

Artist Advisory Council Awards Composition Prize

CHICAGO — The award in the first composers' contest sponsored by the Artists Advisory Council has been made to Frederick C. Schreiber, of New York, for his Concerto Grosso for Four Solo Instruments, Coloratura Soprano, and Orchestra. After five works had been selected among 147 by a jury, the final choice was made by Fritz Reiner, conductor of the Chicago Symphony, who will lead the first hearings of the work at the concerts of that orchestra on March 3 and 4 next. The award included a cash prize of \$1,000, and stipulated that first performance rights were awarded to the Chicago Symphony. The Artists Advisory Council, a Chicago organization, was founded by its current president, Mrs. William Cowen, in 1952. Contest judges included Felix Borowski, Chicago *Sun-Times* music critic; Ernst Levy, of the University of Chicago; Karel B. Jirak, of Roosevelt College; Herbert Zipper, of the Winnetka school of Music; and Alexander Tcherepnine, composer, and faculty member of DePaul University.

Singers of Two States Join Portland Messiah

PORTLAND, ME.—The second annual hearing of Handel's "Messiah" was given on Dec. 2 by the Portland Symphony, a choir of 400 and soloists, under the direction of Marshall F. Bryant. The singers were drawn from eight choral groups in four Maine and New Hampshire communities—the Bowdoin College Glee Club, Brunswick Choral Society, Colby College Choir, Greater Portland Community Chorus, Portland Men's Singing Club, Portland Women's Chorus, Portsmouth (N.H.) Community Chorus and Westbrook Junior College Glee Club. When assembled on the stage of City Hall, the vocal aggregation provided a full-toned performance. Soloists were Eunice Soule de Sanchez, soprano; Ellen Knight, contralto; Philip Stuart, tenor; and John H. McDonough, bass.

Martin Taubman Opens Own Musical Management Offices

Martin Taubman announces that he has severed all connection with the Inter-Allied Artists Corporation, and will hereafter serve as artists' representative and manager in his own name and on his own behalf. Mr. Taubman states that all the artists heretofore represented by him will continue under his direction. The address of his American office is Suite 719, 119 West 57th St., New York 19, N. Y., and his headquarters in Europe are in the Konzerthaus, Lothringer Str. 20, Vienna III, Austria.

Cellini Re-engaged In New Orleans

NEW ORLEANS.—Renato Cellini, artistic director of the New Orleans Opera House Association, captivated this city's opera-lovers by his conducting of "La Bohème", "Otello", "Lakmé", and "Tosca". At a recent meeting of the association's board of directors, Rudolph Schulze, president, signed both Mr. Cellini and Armando Agnini, stage director, for a three-year period, beginning next season.

Heavy tribute was paid to the young tenor Charles Anthony, a winner of the Metropolitan Auditions of the Air, for his singing of Gerald in "Lakmé". The Delibes opera also proved a fine medium for the lovely voice and subtle art of Graciela Rivera.

The second concert of the Opera Guild brought Rudolf Serkin, whose performance of Brahms's Variations and Fugue on a Theme by Handel will long be remembered here. The guild has also announced, in association with Tulane University, the premiere of a double bill comprising "Twenty-seven Wagons Full of Cotton" and "Lord Byron's Love Letter", both with music by Raffaello de Banfield and librettos by Tennessee Williams. After two weeks in this city, starting Jan. 17, the production will be taken to New York.

Alexander Hilsberg and his 85 musicians distinguished themselves at the second and third New Orleans Philharmonic-Symphony concerts. At the second, Anshel Brusilow was soloist in the Sibelius D minor Violin Concerto and proved a young virtuoso of very high order. The harpist Elyze Yockey was soloist at the third concert.

—HARRY BRUNSWICK LOEB

Fontainebleau Announces 1955 Summer School

The Fontainebleau School of Music and Fine Arts has announced its annual summer school for advanced American students, to be held from July 1 to Sept. 1, 1955, at the Palace of Fontainebleau, France. Robert Casadesus is the general director of the Music School, and Nadia Boulanger the director. Master classes will be conducted by Mr. Casadesus in piano, Yehudi Menuhin in violin, and Pierre Bernac in voice. Guest lecturers will include André Maurois, François Valéry, Madeline Renaud, and Jean-Louis Barrault. The musical faculty includes among others: Nadia Boulanger, composition, theory, vocal ensemble, and history of musical language; Rolande Falcinelli, organ; Alice Gautier Léon and Jean Casadesus, piano; Jean Pasquier, violin; Pierre Pasquier, viola; Paul Baze-laure, cello; René Le Roy, flute; Marcel Jean, clarinet; Pierre Jamet, harp; Pierre Pasquier, instrumental ensemble; Germaine Martinelli, voice. A number of scholarships and prizes are available for the sessions. Requests for application blanks to the courses may be addressed to Fontainebleau Association, Inc., 122 East 58th St., New York 22, N. Y.

New Halifax Series Presents Pianist

HALIFAX, N. S.—A new concert series here was launched by Amparo Iturbi, pianist, on Nov. 22. Future events will be given by Marian Anderson, soprano, and the Vienna Boys' Choir. The success of the opening recital is another indication of growing musical interest in this city. In addition, Halifax has its own Opera Association, which has produced "Madama Butterfly", "La Traviata", and "Countess Maritza", and is now preparing "Rigoletto" for production in May. Other important factors of music life here are the permanent symphony orchestra, ballet company, and numerous other recitals, both subscription and single events.

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Paris

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Flaming Angel. This fixation she transfers to the silent Count Henry, who has abandoned her. Her would-be lover, Ruprecht (representing the new Renaissance man), agrees to help her in her quest for the Angel. She withdraws to a convent, and after she sees further harrowing visions of Dr. Faust and Mephistopheles, creating mass hysteria among the nuns, is condemned to be burned as a witch by the Inquisition. At the end, it is uncertain whether witchcraft or reason has triumphed, or indeed whether the composer was quite serious about the whole matter. But in spite of satirical touches, in the orchestra and the text, both Mr. Swarzensky and the French translator, André Michel Astroff, contend that he was in earnest.

A further difficulty is found in the complicated scoring, including that for a large orchestra. But there are extraordinarily fine passages, such as the highly original scene of the spirits in Act II, Scene 2; the duel scene in Act III, where one of the composer's most soaring themes is repeatedly heard; and the pointed wit in the scene of Act IV in which Dr. Faust (a bass) and Mephistopheles, his impresario (a tenor), utter gibes on a cafe terrace in Cologne, before Ruprecht decides to throw in his lot with them. There is very difficult part writing for the nuns' chorus in Act V, only mastered after long, intensive rehearsing, but with a most unusual and effective flowing movement. The total impression, however, is of a work in many pages musically inspired, composed to a somewhat muddled libretto.

Lucienne Marée, who sang Renata, did a valiant job that could not have been easily accomplished by any other singer, especially those available here. Though she displayed the staying powers and musicianship to cope with the role in a concert version, one doubts whether this singer could provide

the vocal facility, beauty or dramatic experience to do justice to it on the stage. There is one aria in Act II, Scene 1, "Pardonne-moi", which offers rewards that offset its difficulties. The Orchestre National, the real star of the evening, and the Choirs of the French Radio gave a splendid reading, under the direction of Charles Bruck.

While on the subject of Prokofiev, we must mention the outstanding and enthusiastically received performance of his Fifth Symphony conducted by Jascha Horenstein with the Colonne Orchestra at the Châtelet. This leader has given many hearings of contemporary scores here in recent years, many of which were exceptional events. His unusual sense of line and development, his balanced feeling for orchestral color and thematic detail, have enabled him to convey difficult and comparatively unknown works to the audience *in toto*. Last year he was awarded a Grand Prix du Disque in France for his recording of Strauss's "Metamorphosen"—perhaps the first American citizen to be so honored.

Metropolitan

continued from page 13

singers, carefully cast, who are also capable actors. These rare treasures the Metropolitan did not have in sufficient abundance on Dec. 18.

The only really gripping performance was that of Paul Schoeffler, appearing here for the first time as the Grand Inquisitor. The imperiousness and the fanatic devotion to the temporal power of the church of this ancient were set forth with chilling realism by Mr. Schoeffler, and one well understood why even so reckless a tyrant as Philip II of Spain trembled in his presence. Thanks to Mr. Schoeffler and to Cesare Siepi, who also brought strong dramatic color to the role of the king, their scene together at the beginning of the third act was the high point of the evening and the only one in which any real dramatic tension developed.

Richard Tucker sang magnificently in the title role, as did Robert Merrill, as his ill-fated friend, Rodrigo. But Mr. Tucker's acting was of the sema-

phore variety that made more caricature than character out of a really heroic and tragic figure. Eleanor Steber (Elizabeth) and Blanche Thebom (Princess) rarely got beneath the surface of what should be regal characterizations. On the other hand, some of the minor roles, like Louis Sgarro's Friar, and the Celestial Voice, sung by Shakeh Vartenissian, were admirably done. A tauter rein in the hands of Fritz Stiedry, the conductor, would have done much to pull the performance together and give it momentum. —R. E.

Other Performances

In the third performance of "Aida", Dec. 6, Kurt Baum sang his first Radames of the season. "Faust", on Dec. 8, presented a new singer of the title role in Giacinto Prandelli, his first assumption of this part with the company; Margaret Roggero appeared as Siebel for the first time this season. The fourth "Die Meistersinger", at the Saturday matinee of Dec. 11, had a cast identical with the first hearing, with Gerhard Pechner returning to the role of Beckmesser. "Manon" was sung for the second time on Dec. 11, Sandra Warfield replacing the indisposed Rosalind Elias as a new Rosette. Another "La Traviata" on Dec. 13 had one major change of cast, when Robert Merrill appeared as Germont for the initial time this year. The Dec. 14 repetition of "Andrea Chenier" offered Charles Anthony in his first assumption of the Spy's part. Brian Sullivan returned to the role of Pinkerton in "Madama Butterfly" on Dec. 16, and Lisa Della Casa resumed the role of Cio-Cio-San after indisposition. The double bill of "Cavalleria Rusticana" and "Pagliacci" on Dec. 17, its third performance, presented Kurt Baum as Turiddu, Ramon Vinay as Canio and Leonard Warren as Tonio, all three for the first time this season. Charles Anthony sang his first Beppe. The matinee of "Manon" on Dec. 18, had the same cast as formerly.

Indianapolis Presents Opera by Berezowsky

INDIANAPOLIS.—The first Midwest performance of "Babar the Elephant", by Nicolai Berezowsky, was given recently at Herron Art Museum. Wolfgang Vacano conducted the Indiana University opera workshop members in his opera for children. The production was given here "in the round", with the cast costumed in ballet style, and *papier-maché* heads for the various animal characters.

The museum also was the scene of a program on Dec. 19 by the Academy Chorale of Louisville, Ky., assisted by members of the Louisville Symphony. Bach's Cantata No. 106, early madrigals, and two Poulenc Christmas motets, were included, with Richard Bales conducting.

Other events at the museum included a recital by Aylene Dumas Lee, soprano, in October; a concert of contemporary American music by a chamber ensemble directed by Sidney Foster, of Indiana University music faculty and sponsored by that state's chapter of the National Association for American Composers and Conductors. "Ariadne auf Naxos" by Richard Strauss will be presented by Indiana University opera workshop on March 5 and 6, with Mr. Vacano conducting, and staging by Hans Busch. —ELEANOR Y. PELHAM

York Concert Society's Third Season to be Led by Unger

TORONTO.—The third season of the York Concert Society will present four concerts in Eaton Auditorium, again under the direction of Heinz Unger, between March and May, 1955. The opening event, on March 24, includes the local premiere of Ernest Bloch's Concerto Grosso No. 2.

Stresemann Resigns Post As Conductor in Toledo

TOLEDO, O. — The resignation of Wolfgang Stresemann, conductor of the Toledo Orchestra since 1949, has been announced by him, effective at the close of the present season. No reason was given by Mr. Stresemann for his decision. The son of the late Gustav Stresemann, first German Chancellor of the Weimar Republic, he has appeared as guest conductor with a number of leading organizations, including the Munich and Berlin Philharmonic Orchestras and the RIAS Orchestra in the latter city.

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GREETINGS. Philip Banawitz, mayor of Shelbyville, Ind., greets David Lloyd, second from left, on his arrival for the first concert of the new Shelby County Community Concert Series. Looking on are Mrs. H. E. Wagner, president of the Shelby County Community Concerts, and Howard Ballard, presentation chairman

New Sounds and New Works In Los Angeles Premieres

By ALBERT GOLDBERG

Los Angeles
CARL ORFF'S oratorio "Carmina Burana" had its first hearing here at the Los Angeles Philharmonic concerts of Nov. 24-26. Alfred Wallenstein conducted, and the chorus was the Roger Wagner Chorale, prepared by Mr. Wagner. The work proved highly entertaining, though its curious mixture of Gregorian plain-song, folk-like tunes, primitive harmonies and rhythms hardly seemed to be the stuff of which masterpieces are made. The chorus sang with astonishing precision and a wide range of color, and Mr. Wallenstein's direction extracted every possible nuance from the score. The extremely difficult solo parts were handled with uniform skill by Phyllis Althof, soprano; Richard Robinson, tenor, and Heinz Blankenburg, baritone. By way of preface Mr. Wallenstein directed a sparkling performance of Mendelssohn's "Italian" Symphony.

Tape-Recorder Soloist

A tape-recorder was the soloist at the concerts of Nov. 18-19, when Mr. Wallenstein conducted a piece called "Poem in Cycles and Bells", for tape recorder and orchestra, by Vladimir Ussachevsky and Otto Luening. The sounds had been pieced together on the tape from original recordings by flute and piano, and the tone was manipulated by various means of distortion to achieve some modestly interesting though not particularly shocking effects. The intention was sincere and musical enough, but the result was patently contrived. The same program listed the first local hearing of Paul Creston's Symphony No. 3, inspired by events in the life of Christ. The composer has assimilated the Gregorian elements of his material with great skill, and the work, as painstakingly played by Mr. Wallenstein, revealed so many beauties that it scored a most unusual success with the public. Schumann's "Manfred" Overture and Stravinsky's "Fire Bird" Suite completed the program.

Gary Graffman made his first Los Angeles appearance at the concerts of Nov. 11-12, creating a vivid impression by virtue of the dashing technique and keen musical sensibility he displayed in Prokofiev's Piano Concerto No. 3, in C major. Mr. Wallenstein's major effort was a remarkably polished and fiery version of Berlioz's "Symphonie Fantastique", with Vaughan Williams' Fantasia on a Theme by Tallis providing a suavely played opening piece.

The Opera Foundation of Los Angeles, of which D. B. Lewis is president and Carlo L. Mastroianni the artistic and musical director, made its debut with six performances in United Artists Theater, Nov. 10-15. "La Bohème", "La Traviata", and "The Barber of Seville" were each presented on successive nights, once in Italian and once in English. The results were

variable, but some interesting ability was displayed by Giulio Viacomonte, Elissa Martini, Josephine Lombardo, William C. Parsons, and Dolores Davis.

Lukas Foss made his first appearance as permanent conductor of the Los Angeles Chamber Symphony at the organization's opening concert of the season in Royce Hall, UCLA, Dec. 5. Mr. Foss's absorption and his fine sensitivity produced noteworthy musical results in Beethoven's "Grosse Fuge", Haydn's Symphony No. 22 ("The Philosopher"), Ives's "The Unanswered Question", and excerpts from Mozart's "Idomeneo". In the last, the soloists were Bonnie Murray, Gracelyn Martin, Marilyn Horne, and Richard Robinson, with the choral parts sung by members of the Roger Wagner Chorale and the UCLA A Cappella Chorus, which Mr. Wagner directs.

A concert under the joint auspices of Monday Evening Concerts and the International Society for Contemporary Music in Bovard Auditorium, Nov. 29, offered Gisela Klebe's String Quartet, Op. 9; Harold Shapero's Variations in C Minor for piano, Stravinsky's Five Songs for soprano and nine instruments, Ravel's Trois poèmes de Stéphane Mallarmé, the first American performance of Stravinsky's "Three Souvenirs of Childhood" for soprano and chamber orchestra, and Schoenberg's Chamber Symphony Op. 9. Ingolf Dahl and John Barnett conducted at short notice because of the illness of Robert Craft.

Recent programs of the Monday Evening Concerts have included Des Pres' "Missa Pange Lingua" and Schütz's "The Christmas Story", on Dec. 6; Schütz's Three Sacred Symphonies, Bartok's twelve violin duets, five songs (Op. 14 and Op. 48) by Schoenberg, and Von Weber's Quintet for piano and strings (1907), on Nov. 15.

Other events have included the Quintetto Boccherini in the Music Guild series, Nov. 24; Katherine Hilgenberg's first recital, Wilshire Ebell Theater, Nov. 21; First California Children's Ballet, Wilshire Ebell, Nov. 27; Ellis-Orpheus Club, Wilshire Ebell, Dec. 7.

Concert Honors UN Anniversary

Charles Munch conducted the Boston Symphony in a concert marking the sixth anniversary of the Universal Declaration of Human Rights at the General Assembly Hall of the United Nations on Dec. 12. The Handel-Harty "Water Music"; four songs by Richard Strauss and an aria from Haydn's "The Creation", with Irmgard Seefried as soprano soloist; and Berlioz's "Symphonie Fantastique" were chosen to commemorate the occasion. Dag Hammarskjöld, secretary general of the UN, read a brief address in the place of Elco van Kleffens, president of the General Assembly, who was scheduled to appear but was indisposed. The entire program was broadcast over the NBC network and station WQXR, and will be distributed abroad by means of recordings.

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